

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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As the result of a competition also held in January, the following have been awarded Scholarships: these Scholarships are tenable at the College for one year, with a then possible renewal:—Ruth E. Butcher, Adelaide S. Collins, Annie Cross, Alec Compinsky, Richard F. Cutbush, Eveline Davy, Gerald J. Dingley, Celia L. Downie, Sarah Fox, Eugenie Harrison, Vera L. Henkel, Leon Kitchenoff, Catherine E. O'Brien, Phyllis Pay, Gertrude A. Ramsden, Catherine I. Spalding, Alexandrina M. Stringer, Freda I. Webb. Orchestral Scholarships were awarded to:—Frank E. I. Bille, Lilian B. Cook, Lilian Goodfellow, Reginald F. J. Kibley, James Maron, Nicholas Roth, Winifred T. Stiles.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1919.

## MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

II.—ARNOLD BAX.

Among the younger British composers Arnold Bax occupies a somewhat isolated position. In the first place he suffers, perhaps more than any other composer of equal standing, from the disadvantage of being inadequately represented by his published works. He is a copious composer of important orchestral and chamber music, none of which is at present accessible in print except an early Trio for pianoforte, violin, and viola, which has ceased to be characteristic of his writing. The dozen or so of pianoforte pieces and a number of songs which are available are worthy of his pen, but fail to give the true measure of his constructive capacity, which far transcends the limits of these small works, attractive though they be. Although the English publishers have been singularly lacking in enterprise, the burden of blame must in this instance not be entirely placed upon their shoulders. Arnold Bax is of a retiring disposition, not in the least disposed to press his works on unwilling recipients, and he has suffered the fate of those who passively await recognition. It has come to him now, and with the return of normal conditions in the publishing world, it is probable that many of his most important works will come to light.

Another reason for his tardy acceptance is the apparent complexity of his works. As a student he possessed an extraordinary proficiency which made light of every difficulty, and when music like Debussy's 'Nocturnes' and Strauss's 'Heldenleben' were new, he played them to his friends from the score at sight. He could read anything. Such a thing as complexity did not exist for him, and he was unable to realise its existence in his own works when performers complained of their difficulty. As a matter of fact he was right in this matter, for the complexity of his writing, even in those early days when it was most *louffu*, was more apparent than real. His early proficiency tempted him to excessive elaborations, but the structure itself was simple. His music was, however, always subtle, and largely dependent upon the interpretation of nuance, for which adequate rehearsal is indispensable. That is, unfortunately, in this country a costly honour reserved for Strauss or Scriabin, and seldom accorded to a native composer until his name has become a household word. More than once a work by Arnold Bax has been announced and indefinitely postponed at the eleventh hour because the customary 'run-through' revealed that it needed looking at more than once. Hence performances of his orchestral works, except perhaps of the ten year old Festival Overture, have seldom if ever

been adequate, and they show no tendency to increase as his reputation advances; whereas his chamber music, which is no less difficult, is making steady headway in our concert-rooms. At the moment of writing there have been recent performances of the 'Irish Elegy' and the String Quartet in G, and one is announced of the Pianoforte Quintet. Bax himself is almost reprehensibly passive in the matter, but there is a genial free-masonry among players of chamber music against which his reserve is less armed than against the pontifical patronage of conductors.

The seeming complexity of Bax's early works was in a large measure due to his love for harmonic decoration, which sometimes threatened to obscure the clarity of his design. In modern music one is constantly called upon to make a distinction between those who think in chromatics and those with whom chromatics are an accessory. In Bax's music they are an accessory, and if they seem at the first glance to occupy the foreground, this superficial impression is due in large part to the shortcomings of our musical notation, which is at best a cumbersome medium for modern musical thought. As a matter of fact, stripped of all decorative accretions and left harmonically unadorned, some of his most difficult writing resolves itself into the most innocent of diatonic progressions. Moreover, far from indulging in restless modulation, he has the peculiarity of remaining in one key longer than most of his contemporaries.

It is probably from this love for chromatic decoration that arose the legend of his Wagnerism, for since 'Tristan' there have been many musicians who cannot listen to four ascending semitones without detecting an affinity with the Bayreuth tradition. In his early works there were traces of the influence which we may call Richardian, for composers of Bax's generation receive it more frequently through the intermediary of Richard Strauss than direct from Wagner himself. It is, for instance, visible in the published Trio for violin, viola, and pianoforte, which is frequently played, precisely because it is published. That work is, however, as already stated, no longer characteristic, and the warm harmonic texture of those which followed can only be attributed to it on the plea that Wagner too loved a warm harmonic texture. This legend of supposed Wagnerism became obtrusively insistent when the tone-poem 'Christmas Eve on the Mountains' made its appearance in 1912. Even if there were any truth in the accusation in respect of this particular composition, there were certainly other elements in it, but there is a tendency among musicians to approach a new British work with the possibly subconscious intention to discover only the elements that recall something else. It may be that the inadequately rehearsed performances prevent the definite emergence of anything but the more or less familiar, and that these passages alone make any salient impression on the receptive faculty. But there is also a deplorable tendency to expect our music, with no modern national traditions, to leap parentless from the void. It is forgotten that artistic

origins are obvious in all the greatest works of art, and that Wagner could not have been himself had he not been fathered by Beethoven, and the latter by Haydn.

Moreover, from 1913 or thereabouts a distinct change has come over Bax's writing. The harmony has become more incidental to the polyphonic interest, and the composer has become more of a 'horizontalist,' as Romain Rolland would say. In addition the harmonic flavour of his most recent works is becoming more rugged and even colder. There are in fact signs that the luxuriant growth of his early period may gradually subside into a dispassionate austerity, though that again may be no more than a phase in the evolution of a very remarkable composer.

A subsidiary feature of his writing, which may be a contributory cause of its apparent complexity, is his intense dislike of repetition. There is no prominent modern composer more immune from the prevailing habit of saying everything twice, especially when it happens to be contained in two bars. If he finds it necessary to repeat, it will always be with some harmonic modification, and these alterations necessarily give the page a complicated aspect, though the actual music may be in reality as simple as any ever written. Nevertheless there has been a visible process of simplification both in the actual *écriture musicale*, and in the curbing of the remarkable inventive fecundity which is given free play in his larger chamber works.

Arnold Bax was born in London in 1883, and entered the Royal Academy of Music in 1900, where he studied under Frederick Corder. His earliest compositions date from 1903, and include, besides the Trio which has already been referred to, 'A Celtic Song-Cycle,' both compositions being published. At an early age he came under the influence of the Neo-Celtic movement, and he has taken an absorbing interest in everything appertaining to Ireland—folk-lore, literature, music, and the glamour of the wonderful Atlantic coast. The Celtic influence is plainly visible in all his musical work, which has frequently been described as the equivalent in music to the poetry of W. B. Yeats. Its special quality is a paradoxical blend of musical thought which, however evanescent its expression, is as definite as it is concise, with a sense of mystic beauty that demands a continuous softening of outlines. The word 'atmosphere' has fallen into disrepute through being so constantly associated with nebulous writing, but here it will serve. As

with most artists who have come under the fascination of the 'Celtic fringe,' Arnold Bax's musical thought is in its essence so lucid that it loses nothing by being placed in an atmosphere which would reduce ill-defined ideas to a state of solution. He can afford the luxury of surrounding it with mystic vapours because they do not obscure it, and because his sense of beauty is so keen that he can express it by hyperbole when it suits him, though his method is generally more direct. In the end his inventiveness can always be relied upon to bring to the point of his pen whatever may be necessary to counterbalance the Celtic mirage. The sense of atmospheric beauty and the inventiveness are, in fact, compensating qualities in his work. Where one tends to fuse and to decentralise, the other is always at hand to supply new elements of cohesion. It is a curious beauty, eminently sane, and yet tinged with a certain wistfulness wherein resides at once its charm and its paradoxical nature, for to be wistful and at the same time robust is a combination of qualities that falls to few. In his larger works it enables him to allow his ideas to become fluid with the full confidence that they will not lose their plastic shape, and in smaller compositions, such as his pianoforte pieces, it gives him an unusual degree of liberty in dealing with the background before which the musical idea is presented in motion. It is from this freedom in the background that the apparent difficulty of his music arose, but it is impossible not to notice that it has constantly tended to diminish.

With the exception of the 'Festival Overture,' composed in 1909, practically all his orchestral works have the Irish tinge, which assumes a 'nationalist' aspect in the fantasy 'In the Faery Hills,' the scene of which is laid in a remote part of Kerry. The middle section is suggested by a passage from W. B. Yeats's 'Wanderings of Oisín,' which tells how this human bard sings in the presence of the faery host a 'Song of Human Joy,' which is found by these immortals to be the saddest thing in the world. One of them, weeping, seizes the harp from Oisín's hands, and flings it into a deep pool, there to rest for all time. When this demon of sadness is laid, the endless revel of the Ever-young begins anew. The general mood of the music is suggested by the sombreness of the dusky mountain side, and its activities depict the hosting of the 'Sidhe,' as the Irish faery people are called.

The two quotations which follow are very characteristic of Bax's style of this period:

(a.)  
Ex. 1. *Allegro vivace.*  
(a.)

Violin Solo.

Celesta.

Harp.

Fl.

Clar.

*p*

Fag. sustain.

'IN THE FAERY HILLS.'

The musical score is for a section titled 'IN THE FAERY HILLS.' It is marked 'Ex. 1. Allegro vivace.' and '(a.)'. The score is written for Violin Solo, Celesta, Harp, Flute, Clarinet, and Bassoon (Fag. sustain.). The key signature has one flat (B-flat), and the time signature is 2/4. The Violin Solo part is the most prominent, featuring a series of eighth and sixteenth notes. The Celesta, Harp, Flute, and Clarinet parts provide harmonic support, with the Bassoon playing a sustained note. The dynamic marking 'p' (piano) is indicated for the Harp and Flute parts.



(b.)  
 FL.  
 pp Arpa. Fag.  
 Str.  
 Celli.  
 pp  
 FL.  
 FL.  
 Arpa.  
 Sna.  
 pp  
 p Viole. Fag.  
 morendo rit.  
 &c.

**'IN THE FAERY HILLS.'**

much more so than the Concert Overture, which is of a completely different character. It reveals the festive spirit in a riotous mood, but without realism. As a piece of musical revelry it has made many friends.

'Christmas Eve in the Mountains,' to which reference has already been made, is another work with an Irish flavour. The motive of this tone-poem occurred to the composer while wandering one frosty evening in the beautiful and legendary Glen-na-Smol, in County Dublin.

Then followed a set of four orchestral pieces completed in 1912 and entitled respectively 'Pensive Twilight,' 'Dance in the Sun,' 'In the Hills of Home,' and 'The Dance of Wild Iravel.' These were first performed at the orchestral concerts given by F. B. Ellis in 1914, which were also the occasion of introducing Vaughan Williams's 'London' Symphony, and other notable works.

Bax thereupon seems to have turned to Swinburne, for the 'Nympholept' of 1912, which has not yet been performed, is almost a musical

counterpart of the poem of the same name. It is an impression of a summer day in the forest, seen from a very pagan point of view. His next important work was a Symphony in four connected sections entitled 'Spring Fire.' It is an attempt to depict the first uprush and impulse of Spring in the woods, and though deriving primarily from Nature itself, the formal scheme of the composition was influenced in a large measure by the beautiful first chorus in 'Atalanta in Calydon' ('When the hounds of spring are on winter's traces'). Indeed, the exuberant and pagan qualities of much of the earlier writings of Swinburne colour the musical content of the fantasy throughout.

'The Garden of Fand' is inspired by the legend of the enchanted islands off the Atlantic shore, and penetrates more deeply into the West of Ireland mood than 'In the Faery Hills.' It is full of sea-atmosphere and of the colours of the oldest 'iomrama' or magic sea stories of Ireland. A quotation is given here:

(a.)  
 Ex. 2. Gay, but not hurried.  
 poco. f  
 rocking gently.  
 p  
 p  
 mf  
 dim.  
 pp &c.

**'THE GARDEN OF FAND.'**

'Tintagel' is also a sea piece, connected with the Arthurian legends.

(To be continued.)

## THE CLAVIER TOCCATAS OF BACH.

BY SYDNEY GREW.

(Continued from January number, page 20.)

## III.

The clavier toccata before Bach wavered between ternary and binary form. In the best examples (Froberger, &c.), it settled into a large two-part structure which reads:

Part I.—Improvisation.

Part II.—Fugue (in two sections, *alla canzona*).

The Clavier Toccatas of Bach appear at first glance to be either a couple of Preludes and Fugues in casual association or a work in three movements: Prelude and Fugue, Fantasia (Intermezzo), and Fugue-Finale. Close observation of the Toccatas, and application of principles of analysis gathered from a study of Bach's instrumental compositions in general, show that the different movements of a Toccata are in 'cyclic' association, not casual, and that the structure of the work is binary, not ternary.

By obeying the laws of two-part form, the five Toccatas place themselves among Bach's more characteristic and individually vital compositions. Two-part balance seems intrinsic in Bach's greater instrumental works, whether these be simple Suite movements or elaborate Preludes and Fugues for organ; and I consider that it may almost be established as a rule for the student that when binary form controls the structure of a piece, that piece may be taken as likely to prove on further study a specimen of Bach's vital and enduring work. Three-part balance is the characteristic of Bach's conventional music—that is, of music intended to please contemporary taste, as the various Concertos and certain of the Sonatas.

These in his own day formed the less vital portion of his music. To-day many of them are dead. Compared with the great organ works, the Chromatic Fantasia and Fugue, and many numbers of the Well-Tempered Clavier, even so superb a specimen of ternary form as the Italian Concerto in F major is seen to lack the abounding vitality and the ever-expanding significance which are essential in perfect art. Bach uses ternary form freely, but he relegates it to a subordinate place in the general scheme of musical architecture; as when he constructs on a three-part plan one of the movements of a two-movement composition, or when he builds up a section of three phrases. He rarely uses the *da capo* in instrumental music. (See, however, the 'wedge' Fugue in E minor, the Fugue in the Fantasia and Fugue in C minor for organ, and the Fugue of the Prelude, Fugue, and Finale in E flat for clavier; also of course the Minuets, &c., in some of the Suites.) Binary form, on the contrary, he elevates to the highest position. He makes it the architectural principle in every department of instrumental music where his sincerer thoughts and deeper feelings find full and permanent expression. He makes the Prelude of equal weight with the Fugue. He expands the

*intermezzi* and enlarges the Gigue until the Suite stands with a true symphonic balance:

I.—Allémante and Courante;

II.—Sarabande;

III.—Minuets, &c.;

IV.—Gigue.

He combines the Prelude with the Suite, and the combination results in a well-proportioned two-part balance. He confirms and encourages the tendency of the 17th century Fugue to adopt a two-part shape, so that in innumerable instances the Fugue contains a middle sectional cadence which—were fugal-writing other than what it is—could be enforced by a double bar and repeat marks. (I endeavour in a later section of this article to justify this statement.) The Toccatas themselves are rather elusively binary; but if we try to analyse them on any other principle, we find it impossible to reduce them to individual order or to group consistency, and are compelled to leave them as formless, arbitrary things; which is a result incompatible with the dignity of Bach or with the beauty and importance of the Toccatas.

As an instance of the way the two principles of form act and react on one another, I refer the reader to the first Fugue of the G minor Toccata, where the form is almost as puzzling to the analyst as it is pleasant to the musician.

This Fugue (written probably about Bach's twenty-fifth year) appears to be in simple ternary form: (1) bars 1-28, in B flat; (2) bars 28-42, in G minor; (3) bars 42-51, in G minor. Each of the three parts ends with a sectional full close in its respective key, and the last is a recapitulation in Fugue style of the first. But the relative length of the parts does not satisfy one's sense of balance: part 1 covers twenty-eight bars, whereas part 2 covers only fifteen, and part 3 only ten. And the character of the transition from part 2 to part 3 does not allow one's æsthetic sense to apply the ternary principle; for the music crowds so impetuously over the G minor full close, and the following B flat section commences with so impetuous a foreshortening of its initial phrase, that the mind cannot rest in bar 42 as it needs to at the point of a sectional cadence. The mind is carried forward. It is compelled to regard bars 42-51 as inseparably linked up with bars 28-42; and the analyst therefore has to place the movement among binary forms, part 1 covering twenty-eight bars and part 2 covering twenty-four.

The same Fugue contains another instance of ternary form being absorbed into binary. This second instance lies in the G minor section, bars 28-42, the construction of which is (a) bars 28-32, in G minor, to full-close; (b) bars 32-38, in D minor; (c) bars 38-42, back to G minor, and to full-close in G minor. The relative length of the three sections (5, 7, and 5 bars respectively) satisfies one's sense of balance; but one's æsthetic sense is again dissatisfied. The general flow of the music joins

(b) and (c); they present themselves to the æsthetic sense as two portions of one whole; and the analyst therefore places the passage among examples of binary form, bars 28-32 the Exposition (1), and bars 32-42 the Development and Recapitulation (2), thereby exemplifying in the section what I feel to be the structure of a Bach Fugue in the whole.

Such analyses as these, and the larger analyses I offer below, are at once tentative and individual. They are not rigid. Form is too fluid and too dependent on the way the emotional nature of the piece reveals itself to the individual musician for analyses to be exact and incontrovertible. My analyses are based on my personal understanding of the compositions. Other students whose understanding of the music is different from mine will require other analyses. They will effect good analyses and encompass the truth of the matter according to the largeness of their views on form and to their response to the poetical (I might almost say, dramatic) promptings of the music.

The Clavier Toccatas of Bach, despite the fact that each individual example is *sui generis* in both form and poetic design, are similar in style and character. Hence they constitute a cognate group. The group is very clearly marked off from other groups of homogeneous compositions. The Toccatas comprising it remain in their own world. They never approximate the characteristics of the works that comprise any other group. The G minor has certain Sonata features. In one minor detail the D minor also approaches the Sonata. But the G minor and the D minor are early Toccatas, a circumstance which goes a long way to explaining the exceptions; and even in the more important case of the G minor the exception is not powerful enough to disturb the intrinsic nature of the work. Speaking in the general terms that are proper to art discussion, it is to be said that a Toccata is a Toccata in the way a Suite is a Suite or a Concerto a Concerto.

There are among Bach's clavier compositions a considerable number of works that draw near to the Toccata, e.g., the three-movement Toccata in G major; the 'Fantasia con Fuga' in D major (i. Moderato and Allegro; ii. Adagio and Moderato; iii. Adagio and Fugue); the already mentioned three-movement work in E flat; the brilliant Fantasia in A minor, which commences with a passage of dancing semiquavers; and many others. These are not works of pronounced individuality. They are nondescripts or hybrids, approximating more to other forms than to the Toccata—the Toccata in G major, for example, is an Italian Concerto with a *finale* not in keeping with the rules of Concerto form, and the Fantasia in D is a Fantasy-Sonata. Such works confirm what is proved by the Toccatas themselves, viz., that for Bach the Toccata was a thing of definite particularity, a distinct personality in the family of musical forms, and not at all a thing of uncertainty, an indeterminate *mélange* at the best, and always something of a mongrel. The five Toccatas are demonstrably related. Their features are the same,

also the accents of their deeper tones. Bach being the parent of them, and the period of their creation the period when Bach's genius for construction was at once bold and most powerful, they could scarcely be otherwise than demonstrably related.

The contrapuntal style of the Toccatas is the free instrumental polyphony of Bach, and their rhythmic style is the alert and mercurial rhythm of his first maturity. The counterpoint of his slow movements is a rich lyrical blending of parts (a legacy perhaps from the old Canzona). The melodic passages are sometimes *recitative*, but generally they are a firm and highly expressive line of notes above a strong bass and stately inner parts. They are never long figured melodies, and their accompaniments are never the steady uniform bass and chordal inner parts appropriate to the *cantabile* movements of Concertos and Sonatas. The heavy, ponderous rhythm of the French Overture (which might be termed 'the quadruple *largamente* rhythm in dotted notes') is not used in the Toccata. It rarely appears even in the thematic material of the fugal episodes. The corresponding triple rhythm (the 'triple rhythm *animato* in dotted notes') appears in the G minor Toccata, but this instance is merely one of the several peculiarities of the G minor work which cause it to stand slightly apart from its companions. 'Passage-work'—the first idiomatic characteristic of the 17th century Toccata, and the feature which chiefly distinguishes the primitive Toccata from the 17th century free Canzona—is rare in the Toccatas except as material for impetuous codas, improvisatory climaxes, and the like, or as material in phrases that are made up of fluent imitation. Dance-rhythms and dance-forms are foreign to the genus of the Toccata. There is a delightful Sarabande rhythm in the second Fugue of the D minor, and the second Fugue of the G minor is Gigue-like in rhythm; but otherwise there is no departure from this rule. Structural repeats of sections do not occur. Once or twice the 'counter-exposition' of formal Fugues may be traced; as a rule, however, this feature of Fugue-form expands into the Development. The harmonic schemes are rich and strong. In the Fantasias of the D minor and the F sharp minor the harmonic schemes are as striking (in the smaller way of the Clavier Toccatas) as the harmonic scheme of the great Organ Fantasia in G minor. The harmonic nature of the Fugues is full and broad, yet invariably (except in the second part of the first Fugue in the F sharp minor) the modulations centre upon tonic or dominant, quite rarely upon relative major. The cadences are generally *Tierce de Picardie*.

The Toccatas contain Improvisations, Rhapsodies, Fantasias, Adagios, and Fugues—especially Fugues, of which each work has two, in accordance with the rule that obtains throughout the history of the Canzona, the 17th century prototype of the Toccata.

The Fugues are large and fully developed in every case except in the first movement of the E minor, where the Fugue is a sort of *andante* meditation.

The character of the Toccatas is best shown by a contrasting of the Toccata with its prime

antithesis the Concerto. These two forms are curiously antithetical. Their poetic natures are antagonistic, and their constructive characteristics diametrically opposed. What is absorbed by the one is rejected by the other. As implied above, the Toccata has nothing in common with the Suite. It has very little in common with the Sonata. But while neither Suite nor Sonata can approximate in shape to the Toccata, they can approximate to it slightly in spirit; whereas the Concerto is as essentially incontinent in spirit and mood as it is in structural design. The only point at which the Concerto may be said to expand into the structural freedom and improvisatory energy of the Toccata is at the point of the last *solo* passage of its first movement, where a *cadenza* (short or long, as the case may be) carries the music to the final *tutti*. Yet though the Concerto by this feature seems to be approximating to the Toccata, the outcome of its apparent approximation is a feature which the Toccata knows nothing of. When the Toccata improvises, it improvises either in the character of a *Coda* or to the extent and importance of a separate movement: never with such set invariability as the Concerto. (For the exception that proves the rule, see bars 125-131 of the second Fugue in the D minor.) And while the Toccata is all binary, the Concerto (except when the Concerto discards its slow movement, as in the 'Brandenburg' Concerto No. 2, where two long chords alone separate the first movement from the last),\* is all ternary. The first movement of the Concerto is constructed of *tutti* and *solo* passages in regular alternation. Apart from an unusual passage in section (1) of the first Fugue in the G minor, such a method of construction is found nowhere in the Toccatas. The slow movement of the Concerto is a long, violin-like melody, on a steady bass which sometimes has such individuality as to convert the movement into a beautiful duet. As already remarked, this is foreign to the Toccata, as also is the swift, non-fugal Concerto-*finale*.

The Concerto is determined and restricted as to its mood or 'thought' by the demands and necessities of its form; but the Toccata reverses this order of things, and is determined as to its form by the character of its 'thought.' For all the beauty of the Concerto (and in many cases the beauty of the Concerto is exquisite, though rarely noble), it seems never to escape the mental atmosphere of its generation. Its movements never seem more than casually associated. It never seems to be constructively cyclic or dramatically cumulative. Its *Finale* in particular seems to be a perpetual demonstration of the idea that the hearer must be left in an easy state of mind. It seems always conventional.

It is in these respects that the Concerto stands in antithesis to the Toccata, which is essentially free, novel, universal, and from first to last a steady

coalescing to one grand climactic point of many diverse, yet equally strong and impassioned moods.

Finally, the Clavier Toccata retains one tonic throughout (except for the first Fugue in the G minor and for a single introductory 'chord to the third movement of the D minor), while the Concerto takes up a new key for its middle movement; and the Fugue, which is impossible in the Concerto, is in the Toccata a *sine quâ non*.

(To be continued.)

## Interludes.

In our correspondence columns appears a letter suggesting that, in the case of works ending quietly a brief interval of silence should precede applause. At first sight the writer appears to be asking too much. But who can say? Not long since it seemed as if audiences could never be got to see the impropriety of handclapping after certain airs and choruses in 'Messiah,' 'The Passion,' and similar works. But it is now possible to hear these oratorios performed without applause. Unfortunately it is also only too easy to hear them spoilt by the noises of folk who think first of the performer, secondly of the music, and thirdly a very long way off of the words. But this happens, I fancy, only where the audience have not been definitely asked to listen in silence. On the whole, there are signs that people are becoming more reasonable in the matter. We frequently hear suites, and even symphonies, played at Queen's Hall with no more than a few seconds' (silent) break between the movements. Even the encore fiend is being brought under control. I understand that at the successful series of Ballad Concerts recently started by Messrs. Enoch each performer makes one appearance only, and encores are not allowed. The time-honoured Queen's Hall Ballad Concerts used to be field-days for the encorer, who sat steadily through a long orgie of songs, and re-demanded the lot, good, bad, and indifferent. These particular concerts have recently been altered for the better, an excellent small orchestra providing relief with the best light music. As the genuine encorer has no ear (or eye) for anything but a soloist, and has never been known to encore anything concerted, the bad old tradition has had a nasty jar, and soon we may look to find a ballad concert audience as discriminating as any.

The question of applause is a vexed one. There is something to be said for a good hearty round at the interval, or at the end of the concert, with all the performers appearing together like actors taking a call. But applause during the proceedings is objectionable on various grounds. It is at best an invidious method of appraisal, in which the worthiest performers and music often receive less than their deserts, and vice versa. Often it is so unduly prolonged as to lengthen the concert, an obvious injustice to the later items and

\* For a somewhat similar instance in Beethoven, see the slow movement of the Pianoforte Sonata in C minor, Op. 10, No. 1, where the expected development-section is reduced to a single chord that carries the music straight to the tonic again and to the recapitulation.



to those hearers who have to catch trains or keep appointments. It rudely dissipates the atmosphere created by the more subtle and expressive type of music. If it were awarded with discrimination, and so could be regarded as a criterion of merit, it would justify itself. But here it fails most completely, and the failure has far-reaching effects. In the first place, the applause is too often given to the performer, with little regard to the music performed. As a result it is easy for inferior works to appear constantly in programmes, to the exclusion of better ones. This happens less frequently in concerted music. Achoral or orchestral piece is usually judged on its merits: a solo work on the merits or the reputation (past or present) of the performer.

But even in the case of concerted works applause is a very unsatisfactory test of the value of a work. This would matter little if those responsible for the choice of music were never influenced by its reception. But we know too well the temptation to shelve a work that doesn't 'go.' Nor is applause a safe guide as to the popularity of a piece of music. Are there not many works that are intensely enjoyed by the bulk of the audience, but which are of a character not calculated to evoke much in the way of a demonstration? We frequently hear an indifferent song receive a warm welcome, thanks to a high note at the end. Similarly, many an instrumental work, owing to a brilliant *coda*, has its former dullness condoned. A rousing or spicy ending is like charity, covering a multitude of sins.

It would be easy to make a lengthy list of beautiful works which receive little in the way of applause. For example, who ever heard wild demonstrations of delight after quiet music of a sober or neutral tint, such as Ravel's 'Pavane pour une Infante défunte,' or after the 'Siegfried Idyll,' the Introduction to Act 3 of 'The Meistersingers,' or the 'Eroica' Funeral March? In regard to another popular work, the 'Peer Gynt' Suite, does anybody suppose that the audience really regards the last movement as the best, or even the most enjoyable, because it happens to be the only one of the four to arouse wild enthusiasm? The fact is, of course, 'In the Hall of the Mountain King,' inclines us to be demonstrative, whereas the poignancy of the dirge for Ase induces a feeling similar to that which makes a meeting pass a vote of condolence not by making sympathetic noises, but by silently standing.

More often than not, then, applause cannot be taken as a test of (a) the value of the music, or (b) its appreciation by the public, and this being so it is quite clear that its discontinuance, save in a general form at the interval or at the end, would be all to the good.

But what would the soloists say? Applause is as food and drink to them in a very real way, because their market value rises or falls with the warmth of their reception. I know few more ridiculous and at the same time pathetic sights

than a performer squeezing as many recalls as possible out of the applause, dodging backwards and forwards from the artists' room with the smallest possible break between the appearances, in order that nothing be lost, and making a final disappearance to a mere spatter of tired palms. Why should the business of the gathering be held up for anything between five or ten minutes for such an exhibition?

I have seen many fourth-rate performers manage to take half-a-dozen calls, thanks to the tireless energy of a few faithful friends. And in this connection I imagine calls are taken more frequently and on slighter grounds than was formerly the case. I had written thus far, when it occurred to me that it would be interesting to know how many times Jenny Lind returned to the platform to acknowledge applause. As her American tour, I suppose, called forth the most extraordinary displays of enthusiasm, I looked the matter up in Barnum's book. He says:

The reception of Jenny Lind on her first appearance, in point of enthusiasm, was probably never before equalled in the world. As Mr. Benedict led her towards the footlights the entire audience rose to their feet and welcomed her with three cheers, accompanied by the waving of thousands of hats and handkerchiefs. . . . Towards the last portion of the Cavatina ['Casta Diva'] the audience were so completely carried away by their feelings that the remainder of the air was drowned in a perfect tempest of acclamation. Enthusiasm had been wrought to its highest pitch, but the musical power of Jenny Lind exceeded all the brilliant anticipation that had been formed, and her triumph was complete.

How many times did she re-appear after all this enthusiasm?

At the conclusion of the concert Jenny Lind was loudly called for, and was obliged to appear three times before the audience could be satisfied.

When we consider on what slight provocation performers somewhat less eminent than Jenny manage to take four or five calls, her allowance seems modest. By-the-way, do we ever hear of a soloist's agent or manager being 'called'? On this occasion, after the singer had made her third appearance, 'they then called vociferously for "Barnum," and I reluctantly responded to their demand.' Shy, retiring prince of showmen!

The only other reference to recalls is in connection with the singer's appearance at Havana, where there was a good deal of prejudice to be conquered:

Some three or four hundred persons clapped their hands at her appearance, but this token of approbation was instantly silenced by at least two thousand five hundred decided hisses. Thus, having settled the matter that there should be no *forestalling* of public opinion, and that if applause was given to Jenny Lind in that house it should first be incontestably earned, the most solemn silence prevailed.

Earned it certainly was. At the end of her first song

not a vestige of opposition remained, but such a tremendous shout of applause as went up was never before heard. The triumph was most complete. . . . The roar and applause of victory increased. *Encore! Encore! Encore!* came from every lip. She again appeared, and curtseying low, again withdrew; but again and again did they call her forth, and at every appearance the thunders of applause rang louder and louder. Thus five times was Jenny Lind called out to receive their unanimous and deafening plaudits.

Barnum italicises the 'five,' so it was regarded as an unusually large number of recalls. Evidently the Nightingale was in much less of a hurry than most soloists to-day.

Returning to our main point: Can applause between the items be dispensed with? Yes; it is frequently absent (by request) from oratorio performances, and we rarely hear it at operas save between the Acts. Would its absence lead to a cold and apathetic atmosphere? Not necessarily. No doubt oratorio soloists formerly thought their work would suffer from want of stimulus if the audience were silent, but we do not find them singing less well when applause is taboo. If applause were allowed only at the interval and at the end, how could encores be obtained? They couldn't be, which is the most powerful argument for reform.

An irascible friend who frequents concerts, and often has to leave before the end because of the delay caused by applause and encores, asks angrily why he should be defrauded of an item coming at the end of the programme (often a work he is anxious to hear) because of the intrusion of an extra which not more than twenty per cent. of those present wanted. He considers that concert-halls have something to learn from music-halls in the matter of management. 'When I go to a music-hall,' he says, 'I know almost to a minute how long the show is going to last. Each performer has a certain amount of time allowed him, and his successor follows hard on his heels. If I am particularly pleased with a turn, and want to see it again, I pay the hall another visit, doing my duty at the box office like a man. When I go to a concert, I may or may not find it beginning at the advertised hour, and the time of its ending is even more in doubt. I wish applause fiends and inveterate encorists would carry their practices into the everyday world for a few days, in order to see their absurdity. Figure to yourself a group of them watching a navvy mending the road, and giving him a round of applause after some specially stout or skilful bit of business with the sledge or pick. Why not? He earns it as thoroughly as the soloists, and his job is certainly not less useful. And why shouldn't the lady who does the charing receive a bouquet after a successful day's spring cleaning? As for encores, I want to see the Encore King and his family waiting en masse on their butcher, and, after due beating together of hands and stamping of

feet, telling him that the steak he sent yesterday was so good that they will show their appreciation by allowing him to present them with another like it. And will he please deliver the encore in time for lunch on Thursday?"

The Editor has been good enough to send me a proof of Dr. Froggatt's reply to my comments on his article in last month's *Musical Times*. I have space for only a few words, but the Doctor and I differ so widely in our tastes, that columns of discussion are not likely to help us. For example, he calls Delius's new Concerto 'dreary manufactured stuff,' whereas I thought it a most beautiful work, despite a few blemishes, such as its remaining overlong in one mood and its too continuous use of the solo instrument. He enjoyed the Mozart Serenade for wind instruments: three evening papers could not save me from being bored and irritated into a kind of cold frenzy by the time the fourth—or was it fourteenth?—movement was ended. The Schumann Symphony was 'full and rich' to him: to me it was good only in parts, like most of Schumann's music when he leaves the pianoforte.

Dr. Froggatt says the pianoforte 'should surely be heard in combination with the orchestra, and not absolutely alone.' Why? Many of us think that it shows to advantage only in solo work. As to songs, I did not suggest the introduction of 'third- or fourth-rate ballads.' I had in mind the many beautiful modern songs written for voice and pianoforte (not voice, accompanied by pianoforte, but a duet for voice and instrument). Few of these are ever heard by the general public, nor will be until they are performed at concerts frequented by large numbers. Will Dr. Froggatt be able to obtain many songs with orchestral accompaniment without drawing on operas, and thus violating an article of his own creed? In regard to one-composer programmes, Dr. Froggatt mentions plays, operas, and oratorios. There is no analogy between them and a one-composer concert. The writer of a play or oratorio has a complete performance of his work in view, and if he knows his job he takes care there is no monotony. In a miscellaneous concert of two hours' duration for an average audience the necessary variety is surely most naturally obtained by including works from various composers, and of different periods.

Dr. Froggatt accuses me of suggesting that 'we should render the length of Beethoven's symphonies endurable by omitting the slow movements.' Evidently I did not make myself clear: my suggestion was merely that we should be sometimes given an opportunity of hearing a *Scherzo* alone, and I can assure Dr. Froggatt that the proposition was not a joke.

I was present at the Beethoven concert Dr. Froggatt mentions. It made him 'long for more opportunities of hearing similar selections.' It made me long to reach for my hat half-way through.

Finally, he points out that the object of his article was to indicate a type of programme 'calculated to educate and not merely to tickle' the public ear. But you must attract before you can educate. When Dr. Froggatt gets going with one-man and chronological programmes, or with a solid meal of symphonies, concertos, and faded operatic vocal extracts, he will no doubt be rapt into a seventh heaven, but it is a heaven into which the bulk of the public will not attempt to follow him. I, for one, will gladly remain outside.

FESTE.

## MORE ABOUT THE CONCERT PROGRAMME.

BY ARTHUR T. FROGGATT.

It is a satisfaction to observe that 'Feste,' in criticising my paper on this subject which appeared in the *Musical Times* for January last, does not traverse my main contention, but confines himself to the discussion of certain details. The principal object of my paper was to urge that an ideal concert programme, like an ideal collection of pictures (or of any other works of art), would have in view the education of the public taste, instead of being a mere reflection of it. We all know that experts sometimes make mistakes; but, after all, experts are the best judges, be the subject what it may. For one mistake made by the expert, the non-expert makes a hundred.

But the details of my scheme are not unimportant, and as 'Feste' takes exception to nearly every one of them, I would fain make a reply. And first of all, with regard to his objection to the concerto. He begins by demurring to the inclusion of a symphony and concerto in the same programme. But even in these days of very much abbreviated concerts, has it ever occurred to anyone to compile a programme on other lines? The concerto is the link between chamber and orchestral music, and in the hands of the great masters has been productive of some of the most delightful effects to be found in the whole realm of music. To be sure, if it had given us nothing better than the dreary manufactured stuff upon which the talents of a most accomplished violinist and fine orchestra were wasted at the last Philharmonic Concert, we might well dispense with the concerto altogether. But 'Feste's' proposal is so astounding that I think the mere mention of it is sufficient to condemn it.

The arrangement of the items of a programme in chronological order is a matter of taste; and here 'Feste' and I must agree to differ. The second part of the above-mentioned Philharmonic concert was so ordered, and to me the result was eminently satisfactory. We had Bach, Mozart, and Schumann; and I had never enjoyed the fulness and richness of the latter's B flat Symphony so much before: it carried the concert to a triumphant close. But there are doubtless cases in which a strictly chronological sequence would be ineffective, as was implied in my previous article.

Then there is the question of songs with pianoforte accompaniment. I must still maintain that these are a blot upon any orchestral concert. It is, of course, quite true that the pianoforte affords a welcome relief to the sounds of the orchestra; but it should surely be heard in combination with them, and not absolutely alone. Worst of all (as sometimes happens) is it to hear a song accompanied in this way when the composer has actually provided an orchestral score.

It is as though an engraving of a picture should be hung in a gallery otherwise containing only oil paintings.

Besides, what can be more absurd than to see an orchestra sitting idle while a vocalist is interpolating some (very likely) third- or fourth-rate ballad? I have this afternoon returned from such a concert. The orchestra had already accompanied the singer in a couple of masterpieces, and later in the programme had to give way to the pianoforte. I derived some amusement from watching the gentlemen of the band. The leader assumed an air of polite interest, maintained for quite a considerable period. Another prominent performer veiled his face with one hand, his feelings being apparently too painful for exposure to the gaze of an unsympathetic crowd. A few, I regret to say, as is occasionally their habit, absented themselves from a performance in which they had no share. At many concerts, while the song with pianoforte accompaniment is 'on,' the whole body of orchestral players is 'off,' and the platform becomes the abomination of desolation.

'Feste' does not share my admiration for 'one-composer' programmes: he thinks they tend to monotony. This is an argument which would prove too much. If a programme consisting of an overture, symphony, and concerto, with one or two songs, all by one composer, must necessarily become monotonous, what about an opera or oratorio? Here, again, the analogy of the sister arts supports my view. A play by Shakespeare or Sheridan is not monotonous; neither is a collection of paintings by a great artist necessarily so. As regards the latter case, doubtless some exceptions might be named—Sydney Cooper, for instance; but I know of no great orchestral writer of whom the same could be said. Last November we had a most delightful Beethoven concert, conducted by Mr. Hamilton Harty, the programme of which was, to my mind, a model of what such a concert should provide. It made me long for more opportunities for hearing similar selections.

In my previous article I made a passing reference to Haydn's symphonies. 'Feste' is good enough to think kindly of the old gentleman, who, after all, was once young, and sometimes manifested, as a few of us may be inclined to fancy, a little of the fire and enthusiasm appertaining to youth. I ventured to suggest that at least twenty of his symphonies deserved a place in the repertory of a national orchestra. 'Feste' demurs to this, and opines that a selection of a movement or two from these would be better. Does my critic believe that there is a single symphonist now living from whose symphonies a single movement will be played a hundred and ten years after his death? I should like to think it might be so; but I very much doubt it.

But in the matter of orchestral programmes—I do not know whether he would apply the same principle to chamber music, opera, and oratorio—'Feste' is in favour of a somewhat sweeping extension of the already not unknown custom of making 'elegant extracts.' With regard to Haydn's symphonies, I would suggest that—not in respect of the finest twenty or so out of the total hundred and twenty-five, but among some of the remainder—isolated movements might be found worthy of being revived. 'Feste' goes immensely further than this, and suggests, in the first place that the concerto in general, and not merely in particular, should be treated in this ruthless fashion. Finally, taking his courage in both hands, he actually suggests that as we cannot afford to deny ourselves the pleasure of listening to the scherzi of Beethoven's symphonies, we should render the length of the said symphonies endurable by omitting the slow movements! I confess I hardly know how to reply to this

proposition—assuming it not made in joke. It makes one rub one's eyes and wonder whether one can have mistaken the purport of Beethoven's symphonies after all. I will content myself with merely saying this: It would be a cruel fate to be compelled to decide between the surrender of the second or third movements in these immortal works, but if I had to make the choice there is none of the symphonies, with the possible exception of the Pastoral, in which I would not prefer to retain the slow movement.

And what is the argument which 'Feste' adduces in support of his preference for 'elegant extracts'? Merely the well-worn one of two wrongs making a right. He mentions those monstrous dramatic performances consisting of scenes from various plays. Has any object ever been suggested for them, other than that of crowding as many 'stars' as possible upon the stage in the course of one afternoon? The Choral Symphony is also mentioned—that play of 'Hamlet' with the part of Hamlet omitted. Again, extracts from Wagner's operas, with parts written for voices played by instruments; enough to make Wagner turn in his grave, were it not that he was himself the very hero of inconsistency and insincerity. Allow me to recall the fact that the object of my paper was to indicate a type of programme calculated to educate, and not merely to tickle, the public taste for orchestral music.

### Occasional Notes.

Mr. Arnold Bennett's new novel, 'The Roll Call,' contains a description of a Promenade concert. We accompany the hero to Queen's Hall with interest, because of a little preliminary conversation:

Mr. Prince sighed, and said: 'I was thinking of going up to the Promenades to-night.' George took fire at once. 'The Glazounov Ballet music?' 'Glazounov?' repeated Mr. Prince, uncertainly. 'No. I rather wanted to hear the new Elgar.'

What was this 'new Elgar'?

When they [George and Marguerite] got to the Hall the band was sending forth a tremendous volume of brilliant, exhilarating sound. A vast melody seemed to ride on waves of brass. . . . Then came a final crash. . . . 'What was that piece?' she asked. 'I don't know,' he said. . . . The music resumed. He listened, ready to put himself into the mood of admiration if it was the Glazounov item. Was it Glazounov? He could not be certain. It sounded fine. Surely it sounded Russian. Then he had a glimpse of a programme held by a man standing near, and he peered at it. 'No. 4.—Elgar.—Sea-Pictures.' No. 5 was the Glazounov. 'It's only the Elgar,' he said, with careless condescension, perceiving at once, by the mere virtue of a label, that the music was not fine, and not Russian.

So the 'new Elgar' turns out to be the well-known set of contralto songs, played (on this occasion only) as an orchestral Suite! Nor could they be described as 'new.' This unique Promenade concert took place in 1901, by which time the 'Sea-Pictures' were two years old. The number of novelists who can introduce musical references without more or less coming to grief is small: the fingers of one hand will more than serve to number them. Mr. Bennett is usually so precise—even meticulous—in his detail, that we should have expected him to be the last to disqualify himself for inclusion among the elect.

We have succumbed to the following clever trifle, by Lieutenant A. J. Sowerbutts. It will be noted that the treble and alto clefs of the middle staves become the alto and treble when the copy is reversed. Having broken our resolution and admitted a second 'stunt,' we hasten to add that there will be no third yet awhile.

When we printed Mr. Elliot Button's 'The Pendulum' in our January number, we intended it to be the first and last of such ingenuities so far as our pages are concerned—for the present, at all events. Most of the examples we have received leave us cold, but

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WHEN IS  
A NOVELTY?

Apropos 'new' works by Elgar, *Punch* has the following:

Sir Edward Elgar has dedicated his new orchestral work 'Polonia' to Mr. Paderewski. The report that the distinguished pianist-politician is thinking of retorting with a fugue 'Stiltonia' is not confirmed.

'Polonia' received its first performance at Queen's Hall on July 6, 1915, so it is well on the way to being a four-year-old.

ABSTRACT  
PROGRAMME  
MUSIC.

The audience at the Philharmonic Quartet concert on February 13 were presented with a leaflet entitled 'Stravinsky's first String Quartet,' by E. Ansermet. Therein we read

that the composer 'has affixed no programmes or titles to his pieces, and wishes them to be listened to abstractedly.' Having expressed this wish the writer proceeds to make it impossible for us to listen abstractedly by giving us a programme for each piece! For ourselves, we came to the conclusion that the very modest amount of interest in the music lay in its occasionally successful illustration of these programmes.

#### SIR FREDERICK BRIDGE'S REMINISCENCES.

We understand that the title of Sir Frederick Bridge's forthcoming volume has been changed. It was to have been 'My Musical Pilgrimage,' but as that title appears to have been already used, Sir Frederick has decided to call his book 'A Westminster Pilgrim.'

Great interest is being manifested in its publication—interest which we believe, judging from a glance at the proof-sheets, will prove to be well-founded.

The author draws liberally on his store of memories, grave and gay, and as might be expected has many a good story to tell.

The volume will be illustrated by some admirable reproductions of photographs, including the choir and organ of Westminster Abbey (looking West), and Sir Frederick's house in the Little Cloisters. Among the portraits will be some of exceptional interest, e.g., those of past Abbey organists, Orlando and Christopher Gibbons, Blow, Purcell, Croft, John Robinson, Benjamin and Robert Cooke, George Williams, Thomas Greatorex, and James Turle. Sir Frederick will appear twice—in a reproduction from the original of Sir Leslie Ward's 'Spy' cartoon in *Vanity Fair*, and in a portrait, specially drawn for the book, by Sir W. B. Richmond, R.A.

There will be many other illustrations, among them a drawing of Mendelssohn in boyhood, never before published, and a facsimile of Captain Cooke's signature scribbled on an Abbey window, and dated 1642.

Altogether, 'A Westminster Pilgrim' promises a rich and varied feast.

The publishers of *Musical Opinion* announce a new series of Handbooks of Church Music to be issued under the general editorship of Captain Francis Burgess during the present year. In order to ensure the practical character of the series the authors will be drawn from those who have gained their experience at ordinary parish churches. The first volume, entitled 'The Rudiments of Plainchant,' will be issued next month, and other volumes, including 'The Church Organ as a Solo Instrument,' by Harvey Grace, 'The Organization and Training of Parish Choirs,' by Francis Kennard, and 'The Principles of Church Music Composition,' by Martin Shaw, will follow at frequent intervals.

## Church and Organ Music.

A Thanksgiving and Commemoration Service for musicians was held at Southwark Cathedral on February 8. There was a large attendance. The Bishop of Kingston gave an address, and Sir Alexander Mackenzie read the Roll of Honour of Musicians killed in the war. The service consisted of Evensong, the Canticles being sung to Atkins in A. The anthem was Lloyd's 'I will magnify Thee,' and Anerio's *De Deum* was sung after the processional hymn 'For all the Saints' (to Vaughan Williams's fine tune). Mr. Francis W. Sutton was at the organ. Mr. E. T. Cook conducted, and at the end of the service played Franck's Choral in B minor. The service was arranged by the Incorporated Society of Musicians.

A very successful series of organ recitals has just been concluded at Newcastle Cathedral. The players were Mr. William Ellis (the Cathedral organist), Dr. Bairstow, Mr. C. H. Moody, Mr. J. M. Preston, and Mr. Alfred Hollins. The attendances have ranged between two thousand and three thousand persons. It is pleasant to hear that the clergy and Cathedral authorities gave sympathetic help. Collections were taken for various War Funds, including the 'Musicians' Gift.'

Dr. Alan Gray's Lent term organ recitals at Trinity College, Cambridge, have, as usual, programmes notable for all-round interest, ancient and modern. We should like to see more recitalists follow Dr. Gray's useful custom of printing the publisher's name under the less familiar items. There are many ways of doing missionary work for good music; this is one so simple and obvious that it ought to have been generally adopted long ago.

Organ music based on a programme received a good show at the Baptist Church, Rutherford, New Jersey, on January 26, when Mr. Frank H. Mather gave a programme by Otto Malling, consisting of three sections of 'Christus'—'The Birth of Christ,' 'From the Life of Christ,' and 'The Death and Resurrection of Christ'—twelve pieces in all. Before each work Mr. Mather read the biblical passage on which it was based,—a helpful plan.

Dr. George J. Bennett gave an organ recital at Lincoln Cathedral on February 19, in aid of the Musicians' Gift. He played Smart's Postlude in E flat, Bonnet's 'Variations de Concert,' Saint-Saëns's 'Benediction Nuptiale,' and Tchaikovsky's Coronation March. Miss Rhoda Backhouse played Franck's Violin Sonata, the 'Londonderry Air,' and Beethoven's Romance in G, and Mr. J. B. Render sang 'Be thou faithful,' from 'St. Paul.'

Mr. Harold Darke, now free from military duties, has resumed his work at St. Michael's, Cornhill, and is giving recitals on Mondays at one o'clock until April 14. The programmes are of exceptional interest.

Mr. Geoffrey Shaw has been addressing well-attended gatherings at Mayfield, Sussex, on various matters connected with Church music.

#### ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Choral Improvisation 'Jerusalem on High,' *Karg-Elert*; Sonata in F sharp, *Rheinberger*; Pastorale, *Vierne*; Prelude and Fugue in G, *Bach*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Sonata No. 4, *Mendelssohn*; Air, *John Blow*; Trumpet Tune and Air, *Purcell*; Symphonic Poem, 'The Nativity,' *de la Tombelle*; Fugue in C, *Buxtehude*; Christmas Postlude, *Grace*.

Mr. Frederick J. Tarris, Barking Parish Church—Imperial March, *Elgar*; Fantasia in F, *Beethoven*; Toccata in D minor, *Bach*; Overture in E flat, *Faust*.

Mr. Fred. Gostlelow, Luton Parish Church—Grand Chœur in G minor, *Hollins*; Toccata (the Doric), *Bach*; Arcadian Idyll, *Lemare*.

Mr. Francis W. Sutton, St. Saviour's, Croydon—First Organ Suite, *Borowski*; Sonata in D minor, *Rheinberger*; Postlude, *Stanford*.

Mr. Henry Kiding, St. Mary Abchurch (three recitals)—Fantasia on Christmas Carols, *de la Tombelle*; Christmas Postlude, *Grace*; Pastoral Symphony, *Bach*; Fantasia on Two Christmas Carols, *West*; Triumph Song, *Baynon*; Berceuse, *Oliver King*; Allegro con Spirito, *Dupuis*; At St. Mary-the-Virgin, Aldermanbury—Religious March, *Perelli*; Triumphal Chorus, *Capocci*.

Mr. W. Wolstenholme, All Hallows', Gospel Oak—Intermezzo in D flat, *Hollins*; Rhapsodie sur des cantiques Bretons, *Saint-Saëns*; Carillon in A flat, *J. A. Soverbutts*; Toccata in B flat and Fantasia in E, *Wolstenholme*.

Mr. F. J. Buckle, Christ Church Cathedral, Oxford—Sonata in D minor, *Rheinberger*; Slow movement from Sonata in D, Op. 10, *Beethoven*; Rhapsody, *Grace*; Prelude and Fugue in E flat, *Bach*.

Mr. Percy Colley, St. Cleopas's, Toxteth, Liverpool—Sonata No. 1, *Mendelssohn*; Carillon, *Wolstenholme*; Nuptial Song, *Faulkes*; Offertoire No. 6, *LeFebvre-Wily*.

Mr. William Dawes, Eolian Hall—Cantilena, *Goss Custard*; En forme d'Ouverture, *Hollins*; Andante with Variations, *Mendelssohn*; Postlude, *Alfa Marcia, Ernest Halsey*.

Mr. James M. Preston, St. Nicholas', Newcastle-on-Tyne—Fantasia in F minor, *Mozart*; Fantasia and Fugue in G minor, *Bach*; Toccata di Concerto, *Lemare*; Rhapsody on Catalonian Melodies, *Gigout*.

Dr. R. Walker Robson, Christ Church, Crouch End—Fantasia and Toccata in D minor, *Stanford*; Arabesque in E, *Debussy*; Carillon, *Vierne*; Rhapsody, *Grace*; Pièce Héroïque, *Frank*.

Mr. W. W. Starmer, St. John's Free Church, Tunbridge Wells—Evening Song, *Baird*; Toccata, *John Stanley*; Festival March, *Best*; Allegretto, *Wolstenholme*; 'A Song of Joy' and Fantasia in D minor, *Starmer*.

Mr. Herbert Hodge, St. Nicholas', Cole Abbey (four recitals)—Cornelius March, *Mendelssohn*; Sonata in E flat, *Bach*; Andante in G minor, *Boëly*; Solemn Melody, *Walford Davies*; Finale from Sonata in F sharp minor, *Rheinberger*; Canzona in D minor, *Bach*; Sonata No. 4, *Mendelssohn*.

Mr. J. A. Meale, Wesleyan Church, Stratford, E.—Symphony in E minor, *Holloway*; Concert Studies, 'The Meeting of the Waters' and 'The Minstrel Boy,' *Meale*; The Bee's Wedding, *Mendelssohn*; In the Springtime, *Hollins*; Overture, 'Poet and Peasant,' *Suppé*. At Central Hall, Westminster (four recitals)—March Pontificale, *Faulkes*; 'Tipperary' Variations, *Goodhart*; Cantilène, *Ireland*; Concert March 'The Tritone,' *Wolstenholme*.

Mr. Matthew Kingston, St. Mary's, Woolwich—Madrigal, *Lemare*; Contrasts (A.D. 1700-1900), *Elgar*; Capriccio, *Faulkes*; Marche Militaire, *Gounod*.

Mr. George Pritchard, St. George's, Altrincham—Festal Toccata, *Baynon*; Fugue in D, *Bach*; Introduction and Allegro Agitato (Symphony in C minor), *Holloway*; Lyric Pieces (Op. 43), *Grieg*; Toccata in C minor, *Halsey*; Scherzo (Sonata No. 5), *Guilmant*; Con moto moderato, *Smart*.

Mr. Harold M. Dawber, St. George's, Stockport—Introduction and Allegro, *John Keble*; Finale in B flat, *Frank*; Prelude on the 'Old 104th,' *Parry*; Berceuse, *Vierne*; Pomp and Circumstance No. 4, *Elgar*; First Movement from Second Concerto, *Handel*; Paraphrase on Handel's 'See the Conquering hero,' *Guilmant*.

Mr. S. Wallbank, Hexham Abbey (two recitals)—Toccata, Adagio, and Fugue, in C, *Bach*; Le Cygne, *Saint-Saëns*; Evening Rest, *Hollins*; Coronation March, *Tchaikovsky*; Fugue à la Gigue, *Bach*; Chant de Bonheur, *Lemare*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (six recitals)—Pean, *Harwood*; Scherzo in B minor, *Stevens*; Sonata No. 1, *Mendelssohn*; Fantasia in E flat, *Saint-Saëns*; Prelude and Fugue on BACH, *Liszt*; Funeral March and Hymn of Seraphs, *Guilmant*; Festival March, *Faulkes*; Toccata in F, *Bach*; Carillon, *Elgar*; First Suite for Organ, *Lyon*; Sonata No. 6, *Mendelssohn*; Variations on an original Theme, *Stuart Archer*; Sonata No. 1, *Harwood*.

Dr. George Grace, St. John's, Red Lion Square—Fantasia on 'Kyrie, Gott heiliger Geist,' *Bach*; Idyll No. 1, *Alan Gray*; Cortège and Berceuse, *Vierne*; Toccata, *Gigout*.

#### APPOINTMENTS.

Mr. William G. James to be organist and choirmaster of St. Peter, Muswell Hill.

Mr. W. H. Steward, acting-organist of St. Matthew's, Westminster, to be organist and choirmaster of the Church of the Ascension, Lavender Hill.

Mr. H. M. G. Turnbull, to be organist and choirmaster of the Parish Church, Great Stambridge, Essex.

#### A CHURCH CHOIR IN MESOPOTAMIA.

[We think that choristers in England may like to know the conditions under which some of their fellow-singers 'carry on' in the Far East, so we gladly print the following, with a picture of the choir concerned.—ED., *M.T.*]

It may be of interest to many readers to hear of the growth and advance of Anglican Church music in Mesopotamia. I shall speak only from knowledge of what I know was and is going on at the Base. First of all, allow me to draw in your imagination an idea, or a picture of our old Church. The majority of you are fully aware of the fact that when on 'Field Service' it is with great difficulty that a suitable place can be found wherein to hold Divine worship, such places as 'dug-outs,' barns, and even open fields being utilised for this purpose. In our case 'our Church' was at one time a disused building, or perhaps a more appropriate term would be warehouse, built in the same fashion as the majority of buildings in this country, with walls of mud-brick and flat roof. The whole of the roof was made of wood poles latticed together, upon which were laid reed mats and a covering of thick mud. This may be a good substitute for a slate roof in the dry season, but I will let you draw your own conclusions as to what happens in the wet season. To add to this discouraging aspect of the place, it abounded in rats, crickets, chameleons, and mosquitoes, flies, and other (to us) familiar insects, which are so numerous in the tropics. At one end a part was partitioned off and used as a store and canteen. To make this building comfortable and light (for the only light that penetrated the fabric was by way of the door and three small openings in one wall at the side), the walls were lime-washed, the interior lighted by oil lamps, and in place of fans, large 'punkahs' were fixed and swung to keep the place, or rather the worshippers, cool, when possible during the hot season, that is, when the temperature inside hovered between 115 and 125 degrees. I hope from this you will be able to gather some idea of this temporary Church, and how vastly different it is from that in which we are accustomed to worship, back in the old land. Our new Church, in which we are now established, I will deal with later.

It was at the end of last September, after many weeks of bad congregational singing, that the Chaplain then in charge called a meeting of old choristers, and others who were interested in choral work, to discuss the possibilities of forming a choir. On the following Friday fourteen officers and men attended this meeting, and during a discussion, various obstacles presented themselves. The chief difficulty with which we were faced was the absence of sopranos. Further, we had no hymnals, psalters, or music of any kind, and to buy them here, in a Mohammedan country, was an impossibility. But we were not to be daunted in our determination to form a choir, so the following Friday we met together for rehearsal, a happy band of choristers, to practise hymns which in the old days we had partly memorised. In this way we 'carried on' for a number of weeks, until the arrival of music from India. At intervals we welcomed new members, who filled the gaps caused through some being transferred to other stations, falling sick, or going into hospital, to be eventually invalided out of the country. Here lies a great obstacle which must make a conductor's task hard and difficult in a tropical country. For example, he may practise certain music for a special service, but (owing usually to sickness) he can never rely on those members who attended rehearsals being present at that special service. I may take this opportunity to make a passing remark about the instrument used for accompanying the singing: it was a three-reed harmonium, its full volume of tone not being heard above the choir and congregation. During January of this year, when the music arrived from India, we at once turned to and started practising in earnest, eventually singing the Psalms and Responses at each service.

Since Easter we have left the old Church for the new one which has been erected. In a few words I will give a description of this sanctuary, to enable you to contrast it with the former improvised building. In the first place, it is about six times the size—lofty, spacious, well-lighted by day and night, and more important still, well-ventilated. The main building is extended to form the Chancel, in which are choir stalls capable of holding forty choristers. The Chancel is



well-lighted by means of hidden rows of electric lights along the beams of the roof, which gives an exquisite effect to the eye from the far end of the Church. This system of lighting can in my opinion be recommended to enhance the beautiful architecture of our Cathedrals and Churches at home. The floor of the Chancel is tiled in coloured squares, while the Nave is laid with a semi-concrete substance. The walls are built of mud-brick, made on the spot and baked hard by the sun. Both inside and outside are pleasing to the eye, and reflect great credit on the architect. To sum up briefly, it is to us like passing from a Mission Hall (the old Church) into a Cathedral (the new Church). A powerful reed-organ has also been installed. The whole of the improvements stimulate us, as a choir, to render a more efficient service than in the old days of 1917. The average attendance of the choir at evensong is nineteen out of twenty-nine on the roll. This we consider good, taking into account the trying heat of the day, temporary sickness, and various military duties.

Great credit is due to the members of the choir (who represent so many Churches in England and also India) for their enthusiasm manifested since its formation. We are fortunate, too, in being helped by a capable organist from Shrewsbury College, and a deputy-organist who is a member of the Royal Choral Society and the Croydon Harmonic Society. The various Chaplains have all done their best to raise the standard of Church music in Mesopotamia. How long it will continue after our departure remains to be seen, but we as members esteem it a privilege to be among the first to form an Anglican Church choir in this historic land.

I was rather astonished the other night when returning to my billet to hear the strains of a well-known hymn, 'Nearer, my God, to Thee' (tune, 'Bethel') being sung by a party of Arabs or Armenians in a house in the main street. There can be no doubt that we shall leave behind us many melodies and other traces of our all-British music, which, I need hardly say, still has scarcely anything in common with that of the natives.

H. J. F. S.

### THE THREE CHOIRS FESTIVALS.

Discussion as to the continuance of these Festivals is no new thing. In the *Musical Times* of May, 1870, appeared an article by Mr. H. C. Lunn, from which we make a few extracts. Some of them are as apposite as if written to-day:

The subject of the continuance of these time-honoured musical gatherings having lately been brought prominently before the public, it becomes impossible for those who earnestly believe that they are beneficial, in the purest sense of the word, both to religion and charity, to remain silent. In ranking ourselves amongst the many who would desire to uphold these performances, we would wish it, however, distinctly to be understood that we by no means underrate the sincerity of the few who think that they should be abolished.

We are told that the performance of the grandest and most sacred works in musical art before a large assemblage of listeners in a cathedral is a 'desecration' of the building. Now, unless we are to accept this as a fact without any further inquiry, it will be necessary to understand whether it is believed that this 'desecration' arises from the nature of the compositions performed, the executants who are engaged in their interpretation, or the persons who come to hear them. Let us consider the first point. The wonderful creations of those great masters who have so glorified the words of scripture that they have sunk more deeply into the hearts of millions than they could have ever done when spoken by the most eloquent divines in a pulpit, can never, we believe, so effectually fulfil their mission as when heard within those buildings in which the massive grandeur of the architecture so perfectly harmonises with the spirit of the music.

If it be urged that the setting of the words of scripture to music is in itself objectionable, then of course the anthem sung in the daily cathedral service must be a 'desecration' to a religious edifice; indeed, if we

logically trace this argument to its root, it will be found that it aims at the abolition of music altogether as an aid to religion; for if it be once allowed that the commonplace anthems constantly sung before a congregation are not only admissible, but calculated to impress the hearers with a feeling of solemnity, how much must that feeling be deepened by the performance of those immortal works usually selected for a musical Festival. But perhaps after all we are fighting shadows; for, as we have already said, the words used by the attacking party are rarely defined; and it may be, therefore, that the 'desecration' arises not so much from the compositions executed as from the presence of those who execute them. This is a subject difficult to handle; but we have no right to refuse to examine it. In the first place, then, the engagement of competent persons for the performance of an oratorio is only an extension of the system pursued in the daily routine of cathedral management. The clergy are paid, the organist is paid, the members of the choir are paid—everybody, indeed, who fulfils any office within the sacred building receives remuneration for the services he performs; and why, therefore, the mere assemblage of a larger number of professional persons for the purpose of interpreting a larger work, should be considered an innovation to be deprecated, it would puzzle us to say.

We have heard it stated that between the parts of the performance at a Festival, the cathedral is often converted into a temporary refreshment-room: viands of various kinds are produced, bottles have been seen raised to the mouth, and some of the marble monuments within reach have even been used as sideboards. Here, then, is the first real 'desecration' of the building that we have been able to arrive at. But why, we ask, should such unseemly conduct ever be permitted? Surely officers might be appointed to see that offences of this kind are not committed; and if, in spite of being cautioned, any person persisted in violating the law, he should be at once ejected from the building, as any refractory member of a congregation would certainly be from a church.

With respect to the third point—the sale of tickets—does it ever occur to those who are shocked at this that the cathedral is daily made a show of; and that a somewhat more direct method of remuneration is enforced (which benefits neither religion nor charity), for, instead of purchasing tickets, the money is paid in the building. Do we not see crowds of tourists, in travelling costume, with knapsacks on their backs, 'doing' the cathedral, under the guidance of a sanctimonious official, who, in spite of the religious fervour with which he goes through his well-studied lesson, never forgets to hold out his hand for the coin when he bows his visitors out, and never forgets to look additionally sombre when the amount of the coin does not reach his expectations. If it be wrong to sell tickets, so that well-dressed persons may enter the cathedral and quietly take their seats to hear the finest sacred music, how much worse must it be to admit throngs of people to pace about the building, in muddy boots, on the mere understanding that they are prepared to pay for the sight on leaving.

A very important point remains to be considered—the charitable object for which these Festivals were instituted. For many years the funds for the widows and orphans of the poorer clergy have been largely benefited by the sum realised by the meetings. How is this sum to be replaced? Can anybody imagine that if the Festivals were abolished, persons would come up from all parts of the country merely to hear an ordinary service somewhat better performed than usual; or that, if they were not sufficiently attracted by the music, they would send large donations to the charity, from an innate conviction that funds were needed?



And in the *Musical Times* for March, 1872, G. A. Macfarren, writing on 'Oratorios in Church,' begins with a brief catechism worth quoting:

What is an oratorio? Originally, a musical composition to be performed in the oratory.

What is an oratory? A place set apart for prayer in a private dwelling; a portion of a church appropriated to special uses—such as that of the meetings instituted in Rome by S. Filippo Neri, where oratorios were performed, which took their defining title from that of the place wherein they were heard.

What is a church? 'The Lord's house'; a building dedicated to public worship and to religious edification.

Since some churches include an oratory, and since the oratory gave rise and definition to the oratorio, it is at least anomalous that certain well-meaning and thoughtful persons should publicly protest against the performance of oratorios in ecclesiastical buildings.

## Reviews.

### PIANOFORTE MUSIC.

Engèle Goossens's 'Kaleidoscope' and 'Four Conceits' (J. & W. Chester) evoke mingled feelings. We have abundant admiration for the uncanny cleverness behind these pieces, but our admiration is tempered by regret that the composer is mostly content with producing subtle and highly-organized imitations rather than inventions. We doubt if it would be possible to find more convincing and amusing examples of imitative writing than 'The Hurdy-gurdy Man,' 'The Punch and Judy Show,' and 'The old Musical Box.' The out-of-tune effects in the first are delightful fooling. 'The Gargoyle' and the 'Marionette Show' in the 'Four Conceits' are also fascinating examples of the bizarre. Humour in music is fairly common: wit is rare. Mr. Goossens's music at its best is witty in a sardonic way. But a little of this kind of thing is enough for most palates, and we must confess to finding the constant chromaticism and pungency rather wearying. After all, in the long run it is as fatal to satiate your hearers with discords as it is to cloy them with sweets, and the process is much less comfortable for the hearer. We confess, too, that we are old-fashioned enough to regard music as a language, and language of a kind peculiarly fitted for the expression of human feeling. It may with advantage make diversions into by-paths for an occasional sketch or impression, but in the main it must keep to the broad, high road, and say things that matter. Mr. Goossens has gone into the by-path with amusing—and amazing—results, but we hope he won't stay there.

Leo Livens's Suite, 'The Moorlands' (Winthrop Rogers), is a more modest effort in the same track. Its four pieces are called 'Somnolence,' 'Heather Bells,' 'The Lone Moor,' and 'Moonbeams.' The composer is lavish with his connectives of various kinds, and some of his effects—notably the little chimings in 'Heather Bells'—are pleasant enough. But as a whole the Suite strikes one as elaborately saying very little. 'Moonbeams,' by-the-way, contains this note:



which is not on many pianofortes.

By way of refreshing and violent contrast, the next work to hand is a set of 'British Marches for Schools,' edited and arranged by Martin Shaw (Evans Bros.). There are twenty-six of them. They are easy to play, and their honest, healthy tunes will be enjoyed by both scholars and teachers.

### VIOLIN MUSIC.

Frank Bridge's 'Souvenir' for violin solo (Winthrop Rogers) is a delightful cantabile with a slight, but very effective, pianoforte part. Neither are difficult.

For beginners, there are 'Eight Easy Melodies,' with pianoforte accompaniment, by Ernest Newton (Novello). Six are in the compass of five notes, and two cover an octave. They should be very useful for both solo and class performance.

### SONGS.

We have lately received a large number of interesting new songs—so many that we can find space for little more than the barest mention. From Winthrop Rogers come batches by Frank Bridge and John Ireland. The quality here is excellent throughout, and we have the unusual and pleasant experience of being unable to find a weak number. The first-named composer is responsible for 'Come to me in my dreams' (Matthew Arnold), 'Thy hand in mine' (Mary E. Coleridge), 'Adoration' (Keats), 'Love went a-riding' (Mary E. Coleridge), 'Strew no more red roses' (Matthew Arnold), and 'So early in the morning, O' (James Stephens). 'Love went a-riding' has already achieved a measure of popularity. 'So early in the morning, O' is equally brilliant in its lighter way, and gives fine scope for a soprano. The setting of 'Come to me in my dreams' is warmly expressive. All these songs are attractive to the musician by reason of the wealth of harmonic interest and the skilfully written pianoforte part, and at the same time are so expressive and tuneful as to please the layman. Speaking generally, John Ireland strikes a rougher note. As his choice frequently falls on words of a somewhat melancholy cast, this is not surprising. The touches of asperity make his songs less attractive at first hearing, but the great emotional driving-power behind the music soon takes hold of one. His more recent songs are 'The sacred flame' (Keats), 'The Cost' (Eric Thirkell Cooper), 'Earth's Call' (Harold Monro), 'Blow out, you bugles' (Rupert Brooke), 'I have twelve oxen' (Old English), 'Mother and Child' (Nursery Rhymes from Christina Rossetti's 'Sing Song'), 'Blind' (Eric Thirkell Cooper), 'Heart's desire' (A. E. Housman), and 'Spring Sorrow' (Rupert Brooke). Of these the palm must, we think, go to 'The Cost,' 'Earth's Call,' and 'Blow out, you bugles.' The first-named contains an emotional climax of tragic intensity. 'Earth's Call' is a rhapsody with an extraordinarily vivid part for the pianoforte. There is fine work here for both singer and player. 'Blow out, you bugles' contains some broad and deeply-felt writing. The Nursery Rhymes are unexpectedly sad in places. One does not look for such titles as 'The only child,' 'The blind boy,' and 'Death-Parting' in a collection of the kind. Even 'The Garland,' the last of the eight which make up the set, ends with a reference to death:

'Dusky pansies, let them be

For memory;

With violets of fragrant breath,

For death.'

The music throughout is appropriately simple, but full of interesting harmonic touches, including some dallying with the modes. Altogether a fascinating set of delicately-finished trifles.

From Winthrop Rogers comes also Martin Shaw's 'Refrain (of One in a Far Country),' a broad and impressive setting of a poem by Arthur Shearley Cripps. Geoffrey Shaw gives us a jolly song in 'Roundabouts and Swings' (Ascherberg, Hopwood & Crew). Like most folk-song enthusiasts, the Shaw brothers have the knack of writing good, direct tunes. It is an interesting speculation as to whether such composers are attracted to folk-song because of their melodic gift, or whether they owe the gift to their folk-song studies. Perhaps it's a case of a bit each way.

A pronounced dash of national idiom is used with good effect in two songs by Sir Charles Stanford—'St. Andrew's Land' and 'Wales for Ever' (Enoch). In the latter it takes the form of quotation from 'The Bells of Aberdovey' and 'Men of Harlech.'

Messrs. Enoch send also an album of five songs by Landon Ronald, 'Songs of Springtime.' The composer is a past-master in the art of writing songs which are just not too good for amateur human nature's daily food. Another matter for speculation: Do such songs improve public taste by being so much better than the average 'shop' ballad, or do they retard it by being good enough to please both lay and trained ears without rising beyond a high-class superficiality? 'Songs of Springtime' will certainly be a popular success, though neither their singers nor hearers will experience the occasional clutch at the vitals that one gets from John Ireland's songs. But the bulk of the public, we suppose, prefers that its vitals should be soothed rather than clutched.

Granville Bantock's 'From the Tomb of an unknown woman' (Elkin) is a setting of some centuries-old words on a Chinese tomb. The music is effective, especially in the simple section at the end. The opening made us think of 'A Lover in Damascus,' and other rather inexpensive essays in musical orientalism. Prof. Bantock can do better than this.

We have received many other songs from various publishers. Most of them contain all the elements that make for popularity, including the names of eminent singers who are acting as platform agents. They therefore call for no words from us, especially as we have no wish to say uncomfortable things.

*Musings and Memories of a Musician.* By Sir George Henschel.

[Macmillan & Co.]

A volume of reminiscences from the pen of so versatile a musician as Sir George Henschel can hardly fail to be interesting. When we say that his book just satisfies this somewhat negative requirement, we have fairly indicated its weakness. For weak it is, if we look to it for illuminating thought on the many musical questions about which the author is well qualified to speak. We could have been spared many of the pages devoted to intercourse with some (nominally) great folk. In their place we should have been glad of a chapter or two more about such men as Brahms, and more than one or two containing Sir George's views on musical things in general. The Brahms chapters are very interesting, though they do not add much to our knowledge of the composer. But they have the right intimate touch, showing us Brahms enjoying his swim, his food and drink, and generally conducting himself in an attractively human way. By-the-way, Sir George repeats the story of Brahms and the composer who wished for his opinion on a MS. violin concerto. The composer played the work through, whereupon Brahms went to the pianoforte, felt the manuscript between his finger and thumb, and remarked, 'Where do you buy your music-paper? First-rate!' Sir George calls this good-natured sarcasm. We should find a much harder name for it. There is an excellent account of the founding of the Boston Symphony Orchestra, and the conductor's successful struggle against opposition from Press and public. This chapter is one of the few likely to be of value for reference purposes. The bulk of the book will be read with placid enjoyment. Readers will be duly grateful therefor; but they will regret that the author, out of the fulness of his experiences, has given them a volume which is merely a casual meal: it might so easily have been a standing dish.

*French Music of To-day.* By G. Jean-Aubry. With a preface by Gabriel Fauré. Translated by Edwin Evans.

[Kegan, Paul.]

This book consists of papers and lectures written, with one exception, before the War. The articles appeared in various foreign journals, and the lectures have been given in England, Belgium, Switzerland, and France. M. Jean-Aubry occupies an unique position as a kind of international musical apostle, and it would be difficult to overestimate the value of his work in breaking down the barriers of ignorance and chauvinism where music is concerned. 'French Music of To-day' covers a good deal of ground: 'French music and German music' (this is the post-war chapter); 'The French foundations of present keyboard music'; 'Studies and physiognomies' (dealing with Massenet, Fauré, Debussy, Ravel, and Roussel); 'Sketches for portraits' (ten vivid little studies of modern French composers); 'Music and poetry' (Baudelaire and music; Verlaine and the musicians; Operatic poets); 'Three performers,' and 'French music in England.' There is now such widespread interest in French music that the volume appears at a good moment. It is enjoyable from cover to cover, and has a literary quality all too rare in books on music. Not the least interesting of its contents is the translator's preface, in which, after giving particulars of M. Jean-Aubry, Mr. Evans tells us how he himself first became an enthusiast for modern French music twenty years

ago, *vid* Borodin and other Russians. Since then he has written and lectured much on the subject. On the whole, however, he has perhaps done no better service to French music than by his translation of M. Jean-Aubry's admirable book.

*Worship and Music: Suggestions for Clergy and Choir-masters.* By George Gardner, M.A., Mus. B., Archdeacon of Aston.

[S.P.C.K.]

*Church Music.* By Sydney H. Nicholson.

[The Faith Press.]

Archdeacon Gardner's book will provide a wholesome and stimulating shock to many who are apparently perfectly satisfied that all is as it should be in the conduct of our church services. In the opinion of the author, whose duties as an archdeacon have given him wide opportunities for hearing services of all sorts both in town and country, the state of things from a musical point of view is, generally speaking, very unsatisfactory. Accordingly Archdeacon Gardner—who, it should be noted, is a qualified musician—sets himself out to answer the question, 'How can the art of music be used to most advantage in the services of our ordinary churches?' He considers that 'one of the most fatal hindrances to a wise use of music in parochial services has been the notion that every small church must attempt something in the style affected by cathedrals.' This mistaken idea has, he thinks, been fostered by choral festivals, 'which have thrust upon village choirs a kind of music altogether unsuited for their home performance.' Instead of being content to do small things really well, many parish churches unfortunately prefer to do big things badly, or to inflict upon us 'pretentious and weak compositions that are only a weariness to any true lover of music.' Broadly speaking, the author advocates a simpler style of music and a more careful discrimination between that which is strong and dignified and the weak, sentimental type which has had such a wide vogue for so many years past. There are some trenchant criticisms on the words and music of many hymns in common use, and some valuable remarks on the treatment of this branch of the church's music, with a view to securing a more varied and artistic rendering. The many shortcomings so commonly met with in the singing of the Psalms, especially when sung to Anglican chants, are also dealt with. In regard to the Communion Service, the author pleads for the adoption of a severer type of music than that generally used. He would also like to see the congregation taking a greater share in the singing of this service.

Mr. Nicholson's little volume is above all temperate and practical. We do not recall any book on Church music in which these qualities are so strikingly in evidence throughout. We are glad, too, to see a cathedral organist so able and willing to consider the needs of the ordinary parish church. The chapter dealing with 'Types of Musical Service' sets forth what should be attempted in village church, parish church, and cathedral. There is a good deal of sound advice on choir-training, a candid chapter on 'The Power of the Clergy,' guidance as to the choice of music, consideration of 'Possibilities of Reform,' and an appendix containing a brief description of the character, degree of difficulty, &c., of some settings of the service. There is also a chronological chart of English Church music composers. We are tempted to quote and discuss some of the many interesting points raised by Mr. Nicholson. Lack of space, however, forbids, and we must content ourselves with a warm recommendation of a book full of wise counsel.

*The Musical Quarterly.* Vol. v., No. 1.

[Schirmer.]

This excellent magazine begins its fifth volume with a number well up to its standard. Henry F. Gilbert writes on 'Originality,' Victor Walter contributes some reminiscences of Anton Rubinstein, and O. G. Sonneck treats of Guillaume Lekeu, in a lengthy and interesting article. Julien Tiersot gives a selection of Gounod's letters, and there are also papers dealing with Hungarian Music, Co-ordination of Musical Studies, the Chevalier de Saint-George, Negro Music, the Minuet in Handel's 'Messiah,' &c.

## Letters to the Editor.

### 'THE QUESTION OF FESTIVALS: A PLEA FOR THEIR CONTINUANCE.'

SIR,—I have read with special interest Mr. Klein's article on 'The question of Festivals' in your current issue. May I point out an important omission in the list of first performances of new works? In 1889, Sir Alexander Mackenzie's beautiful work, 'The dream of Jubal,' was written for and performed for the first time at the Jubilee of the Liverpool Philharmonic Society, on which occasion I had the honour of undertaking the very important recitation part, which I have given since at almost every performance of the work. It is believed to contain some of Sir Alexander's very finest music, and has been given between fifty and sixty times (including five performances in Canada), a somewhat exceptional circumstance in the case of modern cantatas.—Yours, &c.,

CHARLES FRY.

64, Eaton Avenue, N.W.-3,  
February 1, 1919.

### WHEN TO APPLAUD.

SIR,—It has struck me often while listening to a musical performance, that the outburst of applause which greets the close of the piece jars on the atmosphere created by the performer. This is most marked in works which make for a *morendo* finish. Such an ending creates an atmosphere of mystery, and the silence which follows has in it something of a spell. Surely such an effect should be given every chance to impress the audience. This, one feels, could be very easily contrived, if it were to become a point of musical etiquette for the audience to withhold their applause for a few moments after the close of a performance. This would allow time for the dramatic effect of Silence following on Sound to be fully appreciated, and would not only please the musical audience, but also the performer. I would very much like to know what other readers of the *Musical Times* think on this subject.—Yours, &c.,

MARGARET GORDON.

97, St. George's Road,  
Pimlico.

### AN OBSCURE WORK OF BALFE'S.

SIR,—In reply to your correspondent, Mr. Paul Jerrard, it may interest him to know that I once had a copy of Balfé's Opera. It was a complete work—a large quarto, printed in Vienna and entitled 'Vier Hamons Kinder.'

There is much good work in the early Balfé style. I also possessed a book of the words when it was produced at the Princess's Theatre under the title of 'The Castle of Aymon.' The song 'Sentinel' was sung by Leifler, and became popular at the time. Charles Horn (son of C. E. Horn) was in the cast, as well as a Miss Connell, whose ability seems to have been of no account.—Yours, &c.,

BURNHAM W. HORNER.

[Several letters are unavoidably held over.—ED., *M.T.*]

## Obituary.

We regret to record the following deaths:

RICHARD ALEXANDER STREATFEILD. He was born in 1866, and educated at Oundle, and Pembroke College, Cambridge. In 1889 he was appointed assistant in the Printed Book Department of the British Museum. From 1898 to 1912 he was music critic for the *Daily Graphic*. He wrote several books on musical subjects—'Masters of Italian Music,' 'The Opera,' and 'Handel.' As literary executor to Samuel Butler, he brought out the posthumous novel 'The Way of All Flesh' (1903), Butler's essays on 'Life, Art, and Science,' and miscellaneous writings.

MRS. EMIL BEHNKE, widow of the late Emil Behnke. On the death of her husband, Mrs. Behnke carried on his voice-training practice. She made a close study of stammering, and wrote a treatise on the subject; and was author also of a book on 'The Speaking Voice' which has been widely read. She continued active work until a fortnight before her death at the age of eighty-five. During the past few years she had generously given her services to hospital patients and soldiers and sailors.

### THE MUSICIANS' Y.M.C.A. GIFT.

This is a scheme for providing additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

*Committee.*—The Editors of all the Musical Papers of the Country.

*Hon. Treasurer.*—Major H. Walford Davies, Mus. Doc.

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Total collected to January 31, 1919... £ s. d.  
Total from January 12 to February 11th, 1919... 3,277 16 0  
115 11 11

### (a) PROCEEDS OF CONCERTS AND ENTERTAINMENTS FROM JANUARY 12 TO FEBRUARY 11, 1919.

Cheltenham ..	Mr. C. A. Morris, concert during his Collection campaign	£ s. d. 27 0 0
Crouch End ..	Miss Bessie Jones's Concert ..	27 1 6
Grantchester ..	Mr. W. R. S. Wray, Recital ..	0 16 6
Huntingdon ..	The Huntingdon Carol-Singers, per Mr. A. Lacy ..	5 14 9
Liverpool ..	Mr. W. E. Bridson, Concerts and Recital ..	13 12 0
London ..	Miss E. M. G. Reed's Montague House Choir (Messrs. Evans Bros.), Collections at Christmas	15 10 11
Wanstead ..	Miss Florence Snell: Pupils' Musical Evening	10 0 8
		£92 16 4

### (b) ORGAN RECITALS.

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### ORGAN RECITALS IN AID OF THE MUSICIANS' GIFT.

LONDON.

March 1, at 6.30, All Saints', Tooting Graveney, Mr. Sydney H. Nicholson.

March 8, at 5, St. James', Muswell Hill, Mr. J. D. Cunningham.

March 8, at 3, Holy Trinity, Sloane Street, Mr. H. L. Balfour.

March 15, at 5, Congregational Church, Lyndhurst Road, Hampstead, Mr. W. Wolstenholme.

March 24, at 8, Park Chapel, Crouch End, Mr. Reginald Goss Custard.

March 24, at 8, Brixton Independent Church, Mr. H. G. Ley.

March 25, at 8, Parish Church, Croydon, Mr. H. Leslie-Smith.

Four Tuesdays, at 1-15, St. Botolph's, Bishopsgate, Dr. Borland (dates not yet decided upon).

## PROVINCES.

March 3, at Southwell Cathedral, Mr. H. W. Tupper.

Among recitals announced to take place during February were the following:

Christ Church, Malvern, Mr. A. Ruddock.  
Ripon Cathedral, Mr. Moody.  
Lincoln Cathedral, Dr. Bennett.  
St. Deny's Church, Southampton, Mr. Herbert Deavin.  
Hereford Cathedral, Mr. Percy Hull.  
Baptist Church, Colne, Mr. E. Latham.  
Holmwood Parish Church, Miss G. M. Pike.  
St. Aidan's Church, Leeds, Mr. Matthias Turton.  
St. Sebastian's Church, Mellow, Derbyshire, Mr. J. K. Zorian.

Madame Bertha Moore, O.B.E., has very kindly consented to work for the Musicians' Gift. She will give her Song and Story Recital and Lecture, and make an appeal for the fund if a hostess will provide a drawing-room, audience, and an accompanist.

Ladies who would like to give their friends a most delightful entertainment, and at the same time benefit the Musicians' Gift, cannot do better than invite Madame Bertha Moore. Where large drawing-rooms are not available, several hostesses might combine to take a hall or induce the Mayor to lend a room. For particulars of the scheme and a specimen programme and invitation card, application should be made to Miss Katharine Eggar, Musicians' Gift, 25, Bloomsbury Square, W.C.1.

## THE ROYAL ACADEMY OF MUSIC.

A students' recital of organ music was given in the Duke's Hall on Monday afternoon, February 3, at which an excellent and well varied programme of solo organ music, interspersed with vocal and violin solos, was rendered. The recital opened with an admirable performance of Mendelssohn's Prelude and Fugue in C minor by Miss Florence Cook. Other items worthy of special mention were the first movement from Rheinberger's Sonata in D minor, played by Allan D. Bush, and Mr. Charles Macpherson's Prelude and Fugue in A flat played by Ronald Chamberlain, the winner of the La Fontaine prize at the recent A.R.C.O. examination. An interesting and rarely heard composition was the first movement of Rheinberger's Trio for organ, violin, and cello, played by Miss Frances Scott, Miss Chalmers, and Miss Phillips.

A chamber concert was given on Monday, February 17, when the programme included the first movement from Brahms's String Sextet in B flat, a movement from a String Quartet by Verdi, the variations from Beethoven's Pianoforte Sonata in E (Op. 109), Liszt's Concert study in D flat, and songs by Frederick Keel and Harry Isaacs, and other items.

On Monday and Tuesday evenings, February 24, 25, two short one-Act operas were performed under the direction of Mr. F. Corder and Mr. Henry Beauchamp. One of these, 'The Nightingale and the Rose,' was composed by the late Cuthbert Nunn, a former student, and the other, entitled 'Drinos and Cassandra,' by Arthur Sandford, a present student. The programme also included scenes from a ballet, 'Princess Gioia,' written by Colin Macleod Campbell, an ex-student, and produced under the direction of Madame La Foy.

The announcement of the death of Mr. Henry R. Evers, who passed away in his sleep on January 13, was doubtless read with deep regret by many past students of the R.A.M., as well as by many of the present ones. In length of service Mr. Evers was the senior professor at the R.A.M., he having been a pupil of Sir George Macfarren, and afterwards his assistant. For over thirty years he had charge of the sight-singing and ear-training classes, and by this means came into contact with most of the students. He had an intimate knowledge of the doings at the Academy in early times, and his mind was a storehouse of its traditions and customs. He was highly esteemed both by professors and students.

The St. George's Glee Union, founded in 1869, has recently given its six hundredth consecutive monthly concert—a wonderful record, of which the singers and their conductor, Mr. George McCann, may well be proud.

## ENGLISH-MADE VIOLINS.

As our readers know, a very interesting competition was decided at Aeolian Hall on January 4, when Mr. W. W. Cobbett's prize for the best English-made violin was awarded to Mr. Arthur Richardson, of Crediton. Opinion was unanimous as to the excellence of the instruments submitted. We quote the following from Mr. Cobbett's speech in announcing the result:

British violin-makers have a future if England so wills it. Frankly she has not always willed it, where arts and crafts are concerned. She is keenly appreciative of what comes from abroad, and I will not say that is a bad thing (if not overdone), but she is often blind to what is happening, if you will excuse the vulgarism, under her very nose. Some of the violins submitted to me are among the best new instruments I have yet played upon, yet there is at present no real school of violin-making in this country. The bulk of our makers have had no professional training whatever, but have begun as self-taught amateurs, groping their way from the dark to the light, but achieving, in spite of that drawback, remarkable results. Were there an Academy of Violin Making in existence, guiding young hands the right way to go from the first, encouraging them to study acoustics, wood-carving in all its branches, decorative art work and so forth, were they helped by the possessors of master violins willing to lend their instruments from time to time as models—in short, were empirical replaced by scientific methods, British luthiers should be able to supply the musical world with what it wants, new violins in great numbers of distinguished tonal quality and artistic workmanship to take the place of the old which are gradually wearing out. Already there are not enough to go round.

Following the presentation of prizes, the winning violin was sold by auction for £33, being bought by Sergt. H. J. Unwin, of the Canadian Army. The money was handed to the Music in War-time Committee. Mr. Cobbett purchased the 'runner-up.' A detailed account of Mr. Richardson's violin, with other particulars of interest, appeared in the February number of *The Strad*.

## Sixty Years Ago.

From the *Musical Times* of March, 1859:

SATANELLA.—Miss Louisa Pyne's celebrated Ballad, 'The Power of Love.' Price, 2s. 'Anything more affecting and beautiful we have never heard.'—*Morning Chronicle*. 'Tuneful, mysterious, charming.'—*Athenaeum*. 'The most charming melody Mr. Balfe has ever written.'—*Daily Telegraph*.

Boosey & Sons' Musical Library, 28, Holles Street.

FIRST VIOLIN STRINGS that will not break even if tuned up to LA; never turning false, even from perspiration, and always in tune. One returned for 6 stamps, or six for 24, sent to Mr. Youens, Assembly Rooms, Poplar, E.

(Footnotes to article 'Voice and Vocal Art,' by Sabilla Novello):

The most extraordinary example of steady intonation occurred within my hearing during the rehearsal of a new opera, at the Scala Theatre, in Milan, Clara Novello being prima donna. A finale, consisting of a double quartet and chorus, was to be performed without orchestral accompaniment; it commenced—gradually the chorus sank, and the soli voices began to be dragged down also, with the exception of the principal treble, which continued its course at unaltered pitch. The effect on the ear became excruciating as the large body of voices and the predominant soprano part progressed simultaneously at the distance of half a tone. The first violin, himself partly misled, and fancying the prima donna might be getting sharp, sounded her note upon his instrument, but found, to his delight, that it was in perfect unison. A murmur of applause ran through the orchestra at this wonderful proof of independent intonation. The piece was rehearsed again and again, but was ultimately changed into a quintet, it being found impossible to keep the chorus steadily up to proper pitch.

The singing of recitative is too much neglected in the modern school of music. Such singers as Malibran, Pasta, Duprez, Lablache, and others, produced some of their most thrilling dramatic effects by recitative; indeed, very few bars of this musical d-clamation will enable cultivated listeners to recognize at once a true and able artist. It is deplorable to witness how, in the present day, recitatives are either entirely omitted, or executed with negligent indifference, as something unimportant in vocal art.



## Oyes! has any found a lad.

March 1, 1910.

SET FOR FOUR VOICES

BY

THOMAS TOMKINS, 1622.

Transcribed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Comodo.*

SOPRANO. *f* O - - yes! Has an - y

ALTO. *f* O - yes! Has an - y found a lad, a lad, . .

TENOR.

BASS.

(For practice only.) *Comodo. ♩ = 120.* *f*

found a lad, a lad, has an - y found a lad, has

. . a lad, has an - y found a lad, a

*f* Has an - y found a lad, has an - y found a lad, has

*f* O - - - - -

an - y found, has an - y found . . . a lad, With pur - ple wings fair  
 lad, has an - y found a lad, With pur - ple wings  
 an - y found a lad, a lad, With pur - ple wings  
 yes! Has an - y found a lad, With pur - ple wings fair

paint - ed, fair paint - ed, fair paint - ed,  
 fair paint - ed, . . . fair paint - ed, fair paint - ed,  
 fair paint - ed, fair paint - ed, fair paint - ed, In  
 paint - ed, fair paint - ed, fair paint - ed,

*mp legato.* In na - ked beau - ty clad, in na - ked, na -  
*mp legato.* In na - ked beau -  
*legato.* na - ked beau - ty clad, in beau - ty clad,  
*mp legato.* In na - ked beau - ty clad,  
*legato.*

ked beau - ty clad, in na - ked, na - ked, na - ked beau - ty clad, With *mf*  
 ty clad, in beau - ty clad, *mf*  
 in na - ked, na - ked beau - ty clad, With *mf*  
 beau - ty clad, in na - ked beau - ty clad, With *mf*

bow *mf* and ar - rows, bow and ar - rows,  
 With bow and ar - rows, with bow and ar - rows, with bow and  
 bow and ar - rows, with bow and ar - rows, with bow and ar - rows  
 bow and ar - rows, with bow and ar - rows, with bow and ar - rows,

ar - rows taint - ed, bow and ar - rows, ar - rows taint - ed?  
 ar - rows taint - ed, bow and ar - rows taint - ed?  
 taint - ed, bow and ar - rows taint - ed?  
 ar - rows taint - ed, bow and ar - rows taint - ed?

*p legato.*

Here, a - las, here, a - las, here

*p legato.*

Here, a - las, here, a - las, here close,

*p legato.*

Here, a - las, here, a - las, here close, here close.

*p legato.*

Here, a - las, a - las, here, a - las, here

*p legato.*

close, here close he li

here close, . . . here close he li eth.

he li

close, here close he li

*mf*

eth. Take him quick be - fore he fli - eth, be - fore he

*mf*

Take him quick be - fore he fli

*mf*

eth. Take him quick be - fore he fli eth,

eth.



fi - - eth,

*poco cres.*

- - eth, take him, take him quick be - fore he fi - - - -

*poco cres.*

be - - fore . . . he fi - - - -

*poco cres.*

take him quick be - fore he fi - - - -

*poco cres.*

*poco cres.*

take him quick be - fore he fi - - - eth,

eth, take him quick be - fore he fi - - - -

eth, take him quick be - fore he fi - - - -

eth,

ti . . . . . eth, take him quick be - fore he

eth,

eth, be - fore he

take him quick be - fore he

*f*

*f*

ti . . . . . eth, be -

be - fore

ti . . . . . eth, be - fore . .

ti . . . . .

fore he fli - eth, take him quick be -

he fli - - - eth, take him quick be - fore he fli -

- - - he fli - - - eth, be - fore he fli - - - eth, be -

- - - eth, he fli - - - - - eth,

*Allargando.*

fore he fli - - - eth, be - fore he fli - - - eth.

- - - - - eth, be - fore he . . . fli - eth.

- fore he fli - - - eth, be - fore he fli - - - eth.

be - fore he fli - - - - - eth.

*Allargando.*

## London Concerts.

### QUEEN'S HALL. QUEEN'S HALL ORCHESTRA.

A very large audience attended the Symphony concert on January 25. The outstanding feature was a fine performance of Brahms's C minor Symphony, after which Schelling's 'Fantastic' Suite for pianoforte and orchestra cut a rather poor figure. Only an exceptionally good specimen of the lighter kinds of music could be heard to advantage in such circumstances, and the Schelling Suite is a long way from being that. M. Moiseiwitsch played brilliantly, but we wished he had found something less superficial on which to lavish his gifts. Those of us who were drawn by the prospect of hearing Ravel's 'Valse nobles et sentimentales' were disappointed, the composer's 'Pavane' being substituted. No announcement of the change was made, so we were not surprised to hear some of the less sophisticated members of the audience crediting Ravel with curious ideas as to waltz-rhythm. In the absence of Miss Louise Dale, Madame Alvarez appeared, singing operatic excerpts by Massenet and Debussy. Sir Henry Wood conducted.

An enjoyable programme was submitted at the Symphony Concert on February 8. The Orchestra played Haydn's Symphony No. 13, and the Prelude to Act 2 of 'The Wreckers,' Madame Calvé sang 'Voi che sapete,' Duparc's 'L'Invitation au voyage,' and an encore from 'Carmen.' Schumann's Pianoforte Concerto was delightfully played, with Mr. Leonard Borwick at the keyboard. There was a very large audience. Sir Henry Wood conducted.

### ROYAL PHILHARMONIC SOCIETY.

At the second concert of the season, on January 30, the interest was centred in Delius's new Violin Concerto. This work breaks fresh ground in several respects. It is in one movement, and the solo instrument is employed almost continuously. Of development there is little. The work is a long soliloquy by the soloist, against a delicately-beautiful harmonic background. The mood is perhaps too consistently reflective for a work of such length, and we felt, too, that a little more rest for the soloist would have conduced to variety. He was sometimes kept busy without any proportionate result. For example, the section in which the orchestra plays a kind of dance measure was not helped by the somewhat fidgety figuration given to the solo instrument. But when all is said, there remains the impression of a work full of singular and often haunting beauty. Mr. Albert Sammons played it as if he loved it, and Mr. Adrian Boult and the orchestra provided the right delicate and flexible accompaniment. The composer received an ovation. The balance of the programme was made up of Elgar's Funeral March from 'Grania and Diarmid,' played in memory of Prince John, Vaughan Williams's 'The Wasps' Overture, Mozart's rather tedious Serenade for wind instruments (five movements—four too many!), Bach's ever-green Third 'Brandenburg' Concerto, and Schumann's B flat Symphony. Mr. Adrian Boult conducted throughout admirably.

### WIGMORE HALL.

Mr. Frederic Lamond's return to the London concert-platform was welcomed by a crowded audience on January 25. The great pianist was in his best form, and his playing of Franck's 'Prelude, Chorale, and Fugue,' Beethoven's 'Appassionata' Sonata, and Chopin's B flat minor Sonata, was something to be remembered.

Mr. Harold Samuel is a pianist who should be more frequently heard. At his recital on January 28 he delighted his hearers with some remarkably good playing. His programme was well off the beaten track, giving us a group of old pieces by Couperin, Dandrieu, and Paradies, with the 'Goldberg' Variations of Bach, and some Debussy. The Variations are so rarely played that many musicians have come to regard them as merely monuments of skill, like the 'Art of Fugue.' Mr. Samuel showed that they are as purely musical as the best of Bach. He is to be commended, first, for his courage in playing so unfamiliar and lengthy a work (it takes forty minutes to play), and second, for his skill in maintaining the interest throughout. So far from his audience being sated with Bach, they demanded more, and got it in the shape of a Choral Prelude.

After three years' absence in Australia and America, Miss Katharine Goodson made a welcome re-appearance on February 1. In a programme that included a Grieg Ballade, Grovlez's 'Fileuse,' Debussy's Toccata, Brahms's F minor Sonata, Schumann's 'Scenes of Childhood,' and an attractive group of pieces by Arthur Hinton, Miss Goodson displayed once more the gifts that have long since placed her in the front rank of pianists of to-day.

The London Chamber Concert Society gave the second of a series of concerts on February 4. Mr. Albert Sammons, Madame Guilhermina Suggia, and Mr. William Murdoch gave fine performances of Beethoven's Trio, Op. 97, and Tchaikovsky's Trio in A minor. Miss Olga Haley's singing added much to the success of the occasion—none the less because her songs were of native origin.

On February 6, Miss Myra Hess gave a recital that was in all respects delightful. She played Franck's 'Prelude Choral, and Fugue,' Schumann's 'Papillons,' a Mozart Sonata, Ravel's 'Pavane' and 'Alborada,' and Bax's 'Maynight in the Ukraine.' There was a large audience.

Mr. Lamond followed up his re-appearance with a Beethoven recital on February 8, repeating the programme two days later, and playing on each occasion to a crowded hall.

Mr. Murray Davey's unusual gifts as a singer-composer were shown to advantage at his recital on February 11, in a programme drawn from Mozart, Flégier, Harold Samuel, &c., with some original songs of his own. Mr. Harold Samuel played solos and accompanied.

The Philharmonic Quartet gave the first of three subscription concerts on February 13. They opened with a jolly Haydn Quartet, and then gave the first performance of Arnold Bax's 'Irish Elegy,' for string quartet, English horn, and harp, a beautiful and deeply-felt work which made a great impression and should be heard again soon. The other novelty was a set of three pieces by Stravinsky. They proved to be essays in discord, merci'fully brief. The audience laughed indulgently, but the admirers of 'Petrouchka' and 'L'Oiseau de Feu' shook their heads. The pieces will be played at the next two concerts, presumably in order that they may be thoroughly understood. We wish the time could be better spent—on a repetition of the Bax 'Elegy,' for example. The concert ended with York Bowen's attractive Quartet in D minor. There was a good attendance, and the playing was admirable.

### ÆOLIAN HALL.

Mr. Plunket Greene gave his hearers a feast of good things on January 22. As usual, he introduced some new songs. The novelty on this occasion was a set of six Irish songs by Charles Wood, two of which met with so much approval that they were repeated. The composer accompanied. The programme included also songs by Quilter, Parry, Stanford, and Walford Davies, as well as some folk-songs. Mr. S. Liddle accompanied perfectly.

On February 1 the London String Quartet gave the first performance of the revised version of Delius's Quartet. As a result of the overhauling, the work should be assured of frequent performance. The players gave also a brilliant performance of Schumann's Quintet, in which they were joined by Miss Irene Scharrer.

### STEINWAY HALL.

A new String Quartet by Cyril Scott was produced at Mr. Isidore de Lara's concert of British Music on January 30. It proved to be very attractive, especially the delightful Scherzo and the eloquent slow movement. The Philharmonic Quartet did it justice. Mr. Scott played pianoforte pieces of his own, Mr. Louis Fleury gave some flute solos, and Mr. Philip Ritte sang Vaughan Williams's fine cycle 'On Wenlock Edge.'

### ALBERT HALL.

#### THE ROYAL CHORAL SOCIETY.

Elgar's 'Dream of Gerontius' attracted an enormous audience on February 1, despite wretched climatic conditions. The soloists were Madame Kirkby Lunn, Mr. Gervase Elwes, and Mr. Frederick Randalow. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was at the organ. With all giving of their best, the familiar music proved as appealing as ever.



By way of tribute to Paderewski, Mr. Landon Ronald played Elgar's 'Polonia' on February 2. Many Poles were present, and the work was warmly received. Why is it so rarely heard?

#### ALEXANDRA PALACE CHORAL SOCIETY.

This fine body of singers performed Elgar's 'Caractacus' at the Northern Polytechnic on February 1. The soloists were Miss Florence Mellors, Mr. Alfred Heather, Mr. Frederick Norcup, and Mr. Fraser Gange. Under Mr. Allen Gill's direction, the choir sang with notable skill and vitality.

#### OTHER CONCERTS AND RECITALS.

Miss Silvia Parisotti gave a recital at Æolian Hall on January 25, with a programme consisting almost entirely of British songs. She is at present inclined to let her temperament get the better of her. With more control, she should go far. Amongst the best of her songs were five by Mr. William Murdoch and two by Miss Ellen Tuckfield, who shared the accompaniments and played solos.

The Society of Women Musicians honoured the memory of their founder, Liza Lehmann, on January 27, by giving a memorial concert at Æolian Hall, the programme being drawn from Madame Lehmann's most attractive music. There was a very large audience, and the concert was repeated on February 3.

Mlle. Evelynne Bréila, of the Nice Opera, showed herself to be a clever, if somewhat unequal, singer at Steinway Hall on January 28. She was excellent in songs by Ravel, Chausson, Debussy, and Roussel. Mrs. Norman O'Neill provided pleasant relief with solos by Scarlatti, Debussy, and others. Mlle. Ophélie Vertroost accompanied.

Mr. Ernest Whitfield gave an enjoyable violin recital at Wigmore Hall on January 30, playing Mozart's Concerto in A, an unaccompanied Bach movement, and Ireland's second Sonata, the last-named with Mr. Herbert Fryer at the pianoforte. Miss Amy Grimson accompanied the Concerto.

Miss Beatrice Bellini made a successful début at Æolian Hall on January 31, her programme including Schumann's 'Carnaval' and pieces by Chopin, Henselt, Ireland, Arthur Somervell, Tausig, and her teacher, Amina Goodwin, who joined Miss Bellini in Bach's C minor Concerto for two pianofortes.

Miss Helen Bidder gave a recital at Æolian Hall on January 31, showing neatness and delicacy in pieces by Ravel ('Sonatine'), Schumann, Bach, Leo Livens, Paul Harrow, and herself. With Mr. Lionel Tertis she played the Romance from Dale's Suite for viola and pianoforte.

At Bromley, on February 1, Madame Suggia joined Miss Gwynne Kimpton's Ladies' Orchestra in a successful performance of Saint-Saëns's A minor Cello Concerto. The orchestra played Elgar's 'Dream Children' and Balfour Gardiner's 'Shepherd Fennel's Dance.' Miss Mildred Allingham sang.

Miss Evelyn Jansz, a pianist from Ceylon, gave a recital at Steinway Hall on February 1. She played in capital style works by Chopin, Cyril Scott, MacDowell, and Scriabin, and some effective pieces of her own composition—'Barcarolle,' 'Intermezzo,' 'Caprice,' and a couple of Oriental 'Souvenirs.'

On the same day the Strolling Players' Orchestra gave a very attractive concert at Westminster Central Hall, in aid of the V.M.C.A. 'Musicians' Gift.' Mr. George Baker sang, and Mr. Joseph Ivimey conducted.

Mr. Harry Field gave a Liszt recital at Steinway Hall on February 1. He showed the requisite strength and brilliance, as well as an appreciation of the oft-forgotten fact that Liszt at his best is more than mere virtuoso-fodder. We hope, however, that Mr. Field, when choosing his next programme, will remember that Liszt is not one of the very few composers who come well out of the one-man-programme test.

Miss Zoë Addy gave her first violin recital at Wigmore Hall on February 2, playing Sonatas by Brahms and Joseph Gibbs, both in D minor. Her performance showed her to be very much in earnest—perhaps a little too much so. She would be well advised to include a group of light pieces

in future recitals. Miss Helen Guest joined her in the Brahms work, and also played solos very tastefully.

Miss Winifred Small and Miss Katharine Doubleday gave a recital of Sonatas for violin and pianoforte at Æolian Hall on February 3, playing admirably in examples by Brahms, Saint-Saëns, McEwen (a delightful work), and two movements from a Suite by York Bowen.

Miss Dorothy Brook, a violinist, made a first appearance at Æolian Hall on February 4, showing promise in Bach's Concerto in E major (accompanied by the Philharmonic Quartet), a Sonata by Festing, and some smaller pieces.

Mr. Joseph Coleman, a young Russian violinist, made a successful début at Queen's Hall on February 12.

Mr. Martin Shaw announces a concert of his own songs (including some new ones) at Æolian Hall on April 1, at 2.45. The singers will be Miss Ursula Greville and Mr. George Parker, with Mr. Shaw at the pianoforte.

Pergolesi's 'La Serva Padrona' has been successfully revived at the Lyric, Hammersmith, under the English title 'The Maid turned Mistress.'

#### ENGLISH SONG AND DANCE.

Sir Henry Hadow was chairman at a meeting held in Wigmore Hall on January 21 to discuss folk-music propaganda. The speakers were Mr. Plunket Greene, Dr. Arthur Somervell, Mr. Granville Barker, and Mr. Cecil Sharp, who dealt respectively with the value of folk-songs to the public singer, their educational importance, the place of folk-song and dance in a democracy and their possibilities in the drama, and the way in which they might permeate the national life.

Lady Mary Trefusis, President of the English Folk-Dance Society, announced messages of sympathy from numerous influential persons, including Sir Frank Benson, Mr. Adrian Boulton, the Poet-Laureate, Mr. G. K. Chesterton, Mr. Ben Greet, Mr. Rudyard Kipling, Mr. E. V. Lucas, Mr. John Masefield, Sir Henry Newbolt, Sir A. Quiller Couch, Miss Ellen Terry, and many leading lights in various departments of music, among them being Professors Allen, Bantock, and Back, Dr. Ethel Smythe, Mr. Benjamin Dale, Major Walford Davies, and Dr. Bairdow. The following motion was carried unanimously:

'If the English Folk-Dance Society is prepared to enlarge its activities, and is ready to organize an appeal for funds to secure a suitable headquarters in London (to further the dissemination of folk-music and folk-dances, to establish a reference library and a centre for practice, experiment, and instruction), this meeting appoints an advisory committee of the E.F.D.S. to consider ways and means.'

To this committee the names of Messrs. W. W. Cobbett, Geoffrey Shaw, Percy Scholes were added.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

#### BIRMINGHAM.

The re-organization of the local Police Band was discussed at a meeting of the Birmingham Watch Committee, and the result has been that Mr. T. Appleby Matthews has been appointed bandmaster at a commencing salary of £250 per annum. In order to provide an efficient band it was estimated that at least forty-five performers would be required. The Judicial Sub-Committee stated that fifty-one applications were received to the advertisement for a bandmaster. The appointment came as a great surprise to all local musicians, and whether Mr. Matthews will be able to fulfil all his professional duties without sacrificing some of his engagements is doubtful. Hitherto the local Police Band has consisted of a brass and reed band of about twenty-five musicians, and probably under the new conditions strings will be added. A part of the scheme in connection with the re-organization is that free popular concerts shall be given on Sunday evenings weekly in the Town Hall during the winter months and possibly in the summer.

Mr. Appleby Matthews's Sunday Evening Concerts at the Scala Theatre are still in full swing, and the house is as a rule crowded. The band has now reached the artistic stage, and if more rehearsals could be allotted the results would be very advantageous, especially in the treatment of the symphonies by the great classical masters. These concerts have now been given without a break since the beginning of October last year, and will be continued until Easter, a remarkable achievement for Birmingham.

In place of the annual Pantomime, the Prince of Wales Theatre again gave a five weeks' season of Sullivan operas, which commenced on Boxing Night and terminated at the end of January. The famous D'Oyly Carte Opera Company were of course the exponents as usual, every opera being represented on traditional lines and with that charm of completeness in every detail that has always characterised their efforts. The business done throughout the season was phenomenal.

Mr. Wassell's second orchestral concert of the current series was given at the Town Hall on January 26, the chief items on the programme including the Overtures to 'Ruy Blas' and 'Tannhäuser,' Schubert's 'Unfinished' Symphony, the Andante Cantabile from Tchaikovsky's fifth Symphony, Ravel's dainty 'Pavane pour une infante défunte,' Massenet's 'Scènes Pittoresques,' Berlioz's 'Marche Hongroise' from 'Damnation of Faust,' and Delibes's 'Pizzicato and Valse from the 'Sylvia' Ballet. Mr. Wassell had under his beat an efficient and well-selected rank and file of our best local instrumentalists, and he also specially secured the services of the well-known horn-player Van der Meerschen for the various horn solos embodied in the compositions performed during the evening. There is certainly a great future for Mr. Wassell, not only as an orchestral conductor but also as a choir-trainer and conductor, and each time he comes before the public considerable progress is noticeable in matters of rhythm and phrasing. The vocalist on this occasion was Madame Jeanne Jouve, of the Paris Opéra House, a deep contralto whose artistic singing of 'Mon cœur s'ouvre à ta voix,' from 'Samson and Delilah,' denoted an experienced artist.

The Birmingham Choral Union's performance of 'Elijah' at the Town Hall on February 8 attracted a large audience in spite of the many Saturday night counter-attractions. The singing of the choir was excellent and telling, and once more the beautiful and ringing tone-quality of the sopranos proved a distinctive feature. Mr. Wassell conducted the oratorio quite on traditional lines, and he secured perfect attack and ensemble and nobility of expression. In the matter of tempi he took a medium course between those adopted by Costa and Richter. The principal artists were Madame Laura Taylor, Miss Maud Sherringdan, Mr. Sydney Halliley, and Mr. James Howell, an excellent quartet of soloists. Mr. C. W. Perkins presided at the organ.

Mr. Hubert S. Brown was fortunate to secure M. Arthur de Greef, the eminent Belgian pianist, for his second concert of the season, which took place at the Midland Institute on February 8, and attracted a crowded assembly that completely filled the large Lecture Theatre. The whole programme was devoted to a recital of Grieg's best-known pianoforte pieces, interpolated by some of Grieg's finest songs excellently sung by Miss Margaret Harrison and Miss Mary Foster. M. de Greef is undoubtedly the greatest living exponent of Grieg's pianoforte music, for nothing escapes him. He makes every note and phrase intelligibly and clearly defined, and his interpretations are free from exaggeration of any kind. No wonder the audience went into raptures and received every piece he played with unbounded enthusiasm. The only concerted item was the Sonata for violin and pianoforte in C minor, the violinist being Mr. Howard Rutter. The concert-giver ably accompanied the songs on the pianoforte.

One of the most delightful and enjoyable musical functions of the season was Madame Minadieu's third Matinée Musicale given at the Grosvenor Room, Grand Hotel, on February 8. The feature of the concert was the virile and truly grandiose reading of Tchaikovsky's gigantic Trio for pianoforte, violin, and violoncello, in A minor, Op. 50, dated Rome, January, 1882, and composed to the memory of his friend Nicholas Rubinstein, who died at Paris in 1881. This masterwork is divided into two principal sections—No. 1, Perzo Elegiaco; No. 2, Air with variations in two parts.

The whole work absorbed three-quarters of an hour in its performance. M. Zacharewitsch, as the violinist, was a powerful and masterly coadjutor, having for his helpmates Miss Florence Smith, an excellent pianist, and Mr. J. C. Hock, violoncellist, who evidently were inspired by Zacharewitsch's temperament, the whole Trio being given with almost orchestral effect. Equally masterly were the violin solos, Moffat's exhilarating arrangement of three 18th century dances, Bach's Aria on the G string, and Paganini's Variations on 'Non più Mesta,' which embraces every form of violin technique, including double-stopping in harmonics. The latter is purely a bravura show piece, such as only few violinists venture to perform in public. Miss Florence Smith and Mr. Hock also contributed pieces on the pianoforte and 'cello with complete artistic success. The vocalist was Miss Ida Kiddier, and the accompanist Mr. Appleby Matthews.

A notice of the Festival Choral Society's concert, which took place at the Town Hall on February 19, will appear in the next issue of the *Musical Times*.

### BOURNEMOUTH.

With the advent of mid-January the first half of the series of Symphony Concerts was completed, and did space permit of a general summing-up of the achievements of the orchestra during that period it would be possible to deduce ample proof of the eminently satisfactory position of affairs. But we must be content with expressing our unalloyed pleasure at the combined artistic and financial success of the season, so far as it has gone. Only the indefatigable efforts of Mr. Dan Godfrey and his orchestral associates have rendered such artistic efficiency possible throughout the War period and these present days of armistice, and it must be a source of gratification to them that their endeavours have met with an increased appreciation.

It must be admitted that Bournemouth audiences hold conservative views, musically speaking. Their inclinations are mainly for those well-tried works which long ago won acceptance, compositions of a more experimental kind being regarded with a slight show of suspicion. It is not surprising, therefore—although Mr. Godfrey takes good care that his reputation for producing new music should not suffer—that the mainstays of the Symphony Concert programmes are those symphonic compositions that have been acclaimed as the representative works of their particular age or country. During the past month, accordingly, we have listened approvingly to much music that has become thoroughly familiarised by frequent repetition, though it has not lost its savour. Thus the list of recent performances comprises such compositions as Tchaikovsky's 'Pathetic,' Beethoven's seventh, and Mozart's E flat Symphonies, Svendsen's Norwegian Carnival, the 'Carnaval Romain' Overture by Berlioz, Brahms's F major Symphony, and the less frequently played Sinfonietta on Russian Themes by Rimsky-Korsakov.

On the other hand, novelties have not been lacking, the pick of these being César Franck's Symphonic-Poem 'Les Éolides,' a work of rare delicacy and charm, which was presented most effectively. Next in interest was Herbert Howell's Suite, 'The B's,' a work of much ingenuity, and full of life and colour. Chaminade's 'Callihôe' Suite did not impress us greatly, despite a moderately attractive waltz movement.

The soloists at these concerts have been: (1) Mr. Sascha Lasserson, who furnished us with an artistic reading of the somewhat ungrateful Glazunov Violin Concerto; (2) Miss Rachel Owen, who in D'Albert's decidedly pleasing and unhackneyed Pianoforte Concerto in E, Op. 12, revealed herself as a temperamental performer of considerable promise; (3) Miss Nanette Evans, another distinctly clever young artist, and one not afraid to challenge criticism in such an exacting work as the Elgar Violin Concerto—an ordeal from which she emerged with flying colours. This performance was equally successful from the orchestral standpoint, the playing of all the instrumentalists reaching a very high level. Then Mr. Ioan Lloyd-Powell, whose appearances here are always looked forward to with pleasure, gave us some very finished playing at the nineteenth concert in Saint-Saëns's Pianoforte Concerto in C, No. 4. Lastly, on February 13, Miss Adelina Leon paid a return visit,

playing on this occasion Lalo's Violoncello Concerto in D, and confirming the excellent impression she made earlier in the season.

The only visiting conductor has been Signor Giovanni Clerici, who, at the fifteenth concert, directed a performance of his 'Armida' Tone-Poem, an expressive though somewhat conventional composition that was originally produced at Bournemouth last winter.

## BRISTOL.

The two principal male-voice choirs have continued their agreeable meetings this season, and on March 1 the Bristol Royal Orpheus Glee Society is appearing at Colston Hall for the concert which is given in place of the Ladies' Night, for many years one of the great musical and social events. The Bristol Madrigal Society found itself unable—owing to the Victoria Rooms being engaged and because of the absence of many members and associates on Army service—to arrange the usual Ladies' Night, but a number of friends who met by invitation at the Montague Hall for a limited Ladies' Night spent a memorable evening. It was at this hotel that the Society was formed eighty odd years ago, and where the first Ladies' Night was held. Now, as then, the Chief Magistrate of the City and the Sheriff were present. A unique feature in the programme was the inclusion of two Elizabethan and Early Stuart pieces with lute accompaniment by the Rev. Dr. E. H. Fellowes. A number of these old-time compositions which found a place in the programme at the first Ladies' Night, once more exercised their charm. The second portion comprised eight items, representing one composition from music added to the repertoire of the Society in each of the eight decades from 1838. Two of the composers were present. Dr. Basil Harwood (president) and Dr. Charles Harford Lloyd. It was a delightful evening, and the choir, under Mr. Hubert Hunt, gave excellent interpretations of the various compositions. The solos of Mr. Theodore Hook and Mr. T. A. Gass, and the beautiful singing of the fifty-six boys, were also most praiseworthy.

Pachmann exercised his customary sway over the emotions of a large audience at Colston Hall on February 12. His quaint asides and verbal explanations are always appreciated by those in the vicinity, and his playing was as charming as ever. As a renowned exponent of Chopin it was not surprising to find the whole of the central portion devoted to specimens of this favourite composer's works, and the fluency, grace, and daintiness displayed in their perfect interpretation drew forth spontaneous applause. A fine reading was given of Schubert's Impromptu (Op. 142, No. 4). Liszt and Schumann were also among the composers included in the scheme. Additional examples were graciously given by the veteran pianist in response to the enthusiastic demands of the audience at the close of the programme.

The Bristol Post Office annual concert is always a popular and successful event, and it will be possible again to hand over a substantial sum to the Postmen's Benevolent and War Funds as a result of the concert at Colston Hall on February 7. Encores were frequent, and the artists had no cause to complain of lack of enthusiasm. The Ladies' Choir, under the direction of Miss Bradfield, contributed many pleasing numbers. Miss Glory Devon, Miss Gilda Gordon, Mr. Ivor Thomas and Mr. Topliss Green were the soloists, in addition to Mr. George Bolton, whose sketches at the pianoforte were very popular. Mr. W. E. Fowler was the accompanist.

The large congregation at St. Mary Redcliff Church whenever an organ recital is announced gives cause for regret that more facilities are not given in the City for recitals of this kind. Mr. Arthur S. Warrell, organist of St. Nicholas, submitted an attractive programme on February 10, in connection with the St. Mary Redcliff series, his interpretation of selections from the works of Rheinberger, MacDowell, Harvey Grace, Bach, and other composers leaving little to be desired.

Mr. Ivan Phillipowsky gave a successful pianoforte recital at Kinnaird Hall, Dundee, on February 19, playing Schumann's 'Carnival,' Glazounov's Sonata in B flat minor, and pieces by Chopin, Scriabin, and Saint-Saëns.

## DEVON AND CORNWALL.

## DEVON—EXETER.

The lack of opportunity for musical education at Exeter is deplorable in the extreme. There are at present no series of concerts, orchestral, choral, or ensemble. The one choral association, the Oratorio Society, has just decided not to give a performance until the Autumn (the last one was in the Spring of 1918); the smaller classes—two ladies' choirs—are semi-private and seldom appeal to the public. Credit must be given to the female choir attached to the University College, which, under Mr. F. I. Pinn, has done more in this direction than any combination. Few concerts of any kind take place, and these are chiefly of the miscellaneous ballad order for charitable purposes, thus calling for the exercise of charity in two directions. Of orchestral combinations there are none at present, those—also semi-private—which were occasionally heard before the war having lapsed. A new one, for ladies, has recently been formed, but for purposes of practice only. Yet there are many good musicians at Exeter, also teachers beyond count, who ought to justify their existence for the public good. The standard of public performance, particularly of vocal music, is low, yet strangely enough the standard of appreciation compares well with any other centre in the two counties. Wake up, Exeter!

Mr. Allan Allen, having resigned the post of organist and choirmaster of St. Sidwell's parish after twenty years' service, and having accepted a similar post at Exeter School, has been presented by the clergy, choir, servers, church officers and friends in the congregation with a testimonial in the form of a cheque and a framed photograph of the altar. A presentation of a water-colour picture by Aitken and a gold watch was made to Mrs. Passmore by the choir and congregation of St. Sidwell's Wesleyan Church on her resignation of the post of organist and choirmaster also after twenty years' good work.

Music formed an important feature of Bethlehem tableaux at the end of the year, Mr. Pinn being responsible for the selection of instrumental pieces by Mendelssohn, Ysaye ('Kève d'enfant'—violin solo by Mrs. Mortimer) and Mackenzie, and of carols and vocal quartets appropriate to the scenes.

The choir of St. Mary Major Church gave two performances of a Cantata, 'From Manger to Throne' by C. F. Manney, with Mr. W. A. Cole at the organ. Mr. Bishop and Mrs. Cole sang solos, organ music was played by Messrs. Dobbs and Reid, and violin music by the Misses Wyatt and Tayler.

On January 15 Miss Winifred Owen gave a pianoforte recital assisted by vocalists and a violinist; on January 26 Mr. Pinn gave an organ recital in St. David's Church (including Bach's G minor Fantasia and Fugue), and a vocal quartet sang pieces by Stainer, Gounod, and Ferris Tozer. Mr. Pinn arranged a concert on January 30, at which the chief feature was the 'cello playing of Mr. S. W. Moyle (Boëllmann's 'Variations Symphoniques'), and songs were sung by Mr. Bishop and others.

## PLYMOUTH.

At their annual Boxing Day concert the Orpheus Male Choir (conductor, Mr. David Parkes) sang songs by Bantock, MacDowell, Neumann, Reichardt, and Saint-Saëns, and were assisted in the programme by Miss Madeline Collins (vocalist) and Miss Marjory Bentwich (violin). A great success was attained by the Choir on February 12 in part-songs by Elgar, Fletcher ('The Sailor's return'), Vaughan Williams ('Ward the pirate'), Boulanger, and Parkes. Madame Suggia played beautifully a Minuetto by Haydn, and Allegro Spiritoso by Senallie-Salmond, a Spanish Serenade by Glazounov, and other pieces by Tartini, Schumann, and Fauré. A young pianist with decided gifts, chiefly on the delicate and refined side, was Mlle. Lilia Kanevskaya, who played music by Mendelssohn, Rosenbloom, Palmgren, and Debussy. Capt. Herbert Heyner achieved much success as singer and interpreter in songs by Hedgecock, Wallace, Stanford, and Leoncavallo.

Sunday concerts in the Theatre Royal have included ballad programmes with Miss Dorothy Robson as vocalist, Corporal Busfield as violinist, and Gunner Norman as pianist, a special programme by the Temple Quartet



(Miss Elsie Shortt and Mr. Frampton Jeanes, vocalists, Miss Yolande McNair, violin, and Miss Constance McDermott, pianoforte); a pianoforte, violin, and vocal recital by Miss Chilton Griffon, Miss Jean Butt, and Miss Cynthia Harris, the former playing music by Brahms, Alkan, Chopin, and Liszt; and the appearance of the Welsh Eclipse Octette from Cwmfelinfach, comprising vocal and instrumental artists.

At the Guildhall concerts the band of the R.M.L.I., Plymouth Division, has played Hamish MacCunn's Overture 'Land of the Mountain and the Flood,' German's Welsh and Norwegian Rhapsodies, a Poème Symphonique by Massenet, a Petite Suite by Coleridge-Taylor, and (with the Borough organist) a Concerto for organ and strings by E. Bossi. Vocalists who have appeared have included Madame Maria Yelland, Miss Meta Murray, Madame Laura Evans-Williams, Miss May Kearsey, and Miss May Keene.

The R.M.L.I. bands of Plymouth and Portsmouth Divisions amalgamated at Plymouth on January 16. The unicity of the occasion was secured by its being unprecedented, and by the fact that the conductors—Mr. S. P. G. O'Donnell, of Plymouth, and Mr. B. W. O'Donnell, of Portsmouth, are brothers. The Overtures were Elgar's 'Cockaigne,' Dvorák's 'Carneval,' and the 'Tannhäuser,' Grainger's 'Mock Morris,' Sibelius's tone-poem 'Finlandia,' and Tchaikovsky's 'Capriccio Italien' were also in the programme.

At the Globe Theatre, R.M. Barracks, on January 26, a departure was made in giving Sunday concerts consisting of solos from 'Messiah,' 'Elijah,' 'Samson,' with the band, and other vocal and instrumental solos.

Plymouth Ladies' Choir, conducted by Mr. Percy Butchers, on January 29 sang part-songs by Nimmo Christie ('The Galway Piper'), Ethel Boyce ('Corinna'), Elgar ('The Snow'), F. N. Löhner, and Schubert. Their blend and tone-quality were good, but enunciation and phrasing were matters that require more careful attention.

Mr. A. P. Gaud having resigned the post of organist and choirmaster of St. Paul's, Stonehouse, which he has held for thirty-four and a-half years, has been presented with a gold watch by the parishioners. His successor is Mr. A. Griffiths, a youth of sixteen.

A party of artists from the Military Hospital at Crownhill, on February 10 and 11, gave two miscellaneous concerts, including a scene from 'The Maid of the Mountains,' the conductor being Sergt. H. Tiplady.

#### OTHER TOWNS.

Madame Fifi de la Côte was the principal vocalist at two concerts at Ashburton on December 30, given by local artists.

In Torquay Pavilion a large audience enjoyed a symphony concert on New Year's Day, given by the Plymouth R.M.L.I. band, when Mr. S. P. G. O'Donnell obtained a delightful interpretation of Schubert's 'Unfinished,' and of music by MacCunn, Debussy, Svendsen, Saint-Saëns, Massenet and Lacombe.

An excellent little string quartet was made at Dawlish by Mrs. Houghton, Miss Phyllis Smith, Miss A. Westenra, and Mrs. Bowden, on January 15, to play the instrumental portion of two musical sketches performed on behalf of St. Dunstan's Hostel, and a scratch choir sang admirably at Marwood on the same date.

The Rev. H. E. Lewis, a blind F.R.C.O., gave an organ recital at Dodbrooke on January 22, and at Fremington on January 29 a choir, trained by Mr. Butler, sang the cantata 'In the snowdrift,' with Mr. G. Bale at the organ.

Colyton Amateur Operatic Society gave its fourth annual performances on January 29 and 30, the work being 'Pearl, the Fisher-maiden,' by C. Ward, in three Acts.

A choral society which we are glad to hear has been revived is that at Northam, which has benefited by the temporary residence there of Mr. Clifford Grout, whose labours as conductor secured a very good double performance of 'Messiah' on January 22. The solo vocalists were the Misses A. Fulford, N. Keene, May Keene, Messrs. Dean-Trotter, and S. J. Bishop, and a small orchestra was supplemented ably by Miss Mary Prior at the organ. The choral singing was so excellent that it is greatly to be hoped that its work will continue after Mr. Grout's departure.

A string band and party of glee-singers severally took part in a concert at Modbury on February 7, Mr. J. S. Coleman conducting.

Mr. W. C. Wreford has resigned the post of organist of Poltmore Parish Church after a remarkable career. From 1855 to 1865 he was a chorister at Ottery St. Mary and afterwards at St. Mary Clyst, then becoming organist at the latter church. In 1873 he was appointed organist at Poltmore, and thus has held the post for fifty-four years. He was the first to institute and organize bell-ringing in the parish.

#### CORNWALL.

Cornwall is the traditional land of carol-singing, and Truro Cathedral led the way with an elaborate and interesting service of such music, and indoor and outdoor singing was general in such districts as St. Day, Tuckingmill, Falmouth, St. Columb, Devoran (girl guides), St. Ives, Treburley, Gorran, Redruth, Penzance, Queens, and Fraddon.

In connection with Falmouth Women's Social Institute, Miss Edith Blight has organized and trained an excellent choir of thirty-five voices. The aims of the class are commendably high, and the standard of music selected is one of merit. The singers have now in their repertoire part-songs by Balfour Gardiner and Elgar, among others, and are putting in rehearsal a choral work of larger scope.

A new Society, known as Camborne Choral, Orchestral, Operatic and Dramatic Society, has been formed under the conductorship of Mr. H. C. Tonking. We wish this broad-minded and ambitious combination equal success in all its undertakings.

#### EDINBURGH.

The Edinburgh Classical Concerts have been revived under the direction of Mr. J. R. Simpson. A pianoforte recital by Mr. Leonard Borwick was given on January 18, when his classical style was greatly appreciated. The programme was most attractive: Sonata, Op. 57, Beethoven; a group of Chopin pieces; a fine transcription of 'L'après-midi d'un Faune'; pieces by Stravinsky, Scriabin, Palmgren, Rachmaninoff and Moszkowski. The next concert of this series was given by the London Trio on January 25, the outstanding items of the programme being the Tchaikovsky Trio in memory of Nicolas Rubinstein, and the F sharp major Trio of César Franck. All the artists—Madame Amina Goodwin, Mr. Albert Sammons, and Mr. Whitehouse—showed that admirable restraint necessary to produce perfect ensemble effects. On February 15 (the fourth concert of this series) Mr. William Murdoch took the place of Mr. Alfred Cortot, who was unable to reach Edinburgh in time owing to difficulties of travel. Mr. Murdoch added to the high reputation he had already obtained in the city, with his fine readings of César Franck's 'Prelude, Fugue, and Variations,' Debussy's 'Reflets dans l'eau,' 'La Soirée dans Grenade,' 'La Cathédrale engloutie,' 'Minstrels,' and the Arabesque in G. He gave ample proof that he was at home with the moderns. John Ireland's 'Island Spell' and 'Ragamuffin,' with Frank Bridge's 'Sea Idyll,' were also beautiful.

Prof. Tovey gave the first of the Reid Orchestral Concerts on February 8. The programme included 'The Consecration of the House,' Beethoven, Dvorák's Symphony No. 1, and the 'Siegfried Idyll,' Wagner. The feature of the concert, however, was the playing of M. Louis Fleury (flautist). A Sonata for flute and figured bass by General Reid, and the Concerto for flute and orchestra in D by Mozart, gave him ample scope for displaying his powers.

The Fellowes Quartet gave their third concert on February 14. Debussy's Quartet was beautifully played, as also was Beethoven's No. 5 in A major. Two Quartet movements—'Molly on the Shore,' by Percy Grainger, and 'Londonderry Air,' by Frank Bridge, made all wish for more British music.

The Classical Concert Society's fourteenth series will begin on March 5, and will comprise concerts at Wigmore Hall on every Wednesday, alternate evenings and afternoons, until April 9. The programmes will include a good proportion of works by composers who have not found it necessary to die in order to be considered classical.



## GLASGOW.

Under Mr. A. M. Henderson, the organist to the University, an attractive recital of a *cappella* Church music was given on January 29 in Westbourne Church by the choir of the Church, augmented by the University Chapel choir. The pieces sung represented composers from the 16th century to the present time, and included fine examples by Tallis, Palestrina, Henschel, Walford Davies, Tchaikovsky, and others. Mr. Henderson contributed two groups of organ solos.

The drawing powers of 'Messiah' were again evidenced at the popular performance given by the Choral Union (Mr. D. Stephen, conductor) on February 1. Familiarity with a work often leads to slackness in performance, but on the present occasion the Union's interpretation was generally above the average, and especially good in 'Surely He hath borne our griefs.' Mr. Fellowes led the band, which, with Mr. Herbert Walton's indispensable aid at the organ, sustained the accompaniments. Of the solo vocalists Mr. Maurice D'Oisly bore the honours. The programme of the third and last of the Fellowes Chamber Concerts, on February 13, included two strongly contrasted numbers, viz., Schubert's Quartet, 'Death and the Maiden,' and Debussy's Quartet No. 1, Op. 10, both of which received splendid treatment by Mr. Fellowes and his colleagues. Miss Nancy Weir, a highly promising young local soprano, sang songs by Debussy and Roger Quilter with acceptance, accompanied on the pianoforte by Mr. Joseph Hannah. What looks like becoming an annual concert was given by Glasgow Select Choir on February 8, under the baton of Mr. Percy Gordon. The Choir maintains its reputation for expressive choral singing.

The only other events to be recorded are two concerts by the students of the Athenæum School of Music, and a month's performances by the Royal Carl Rosa Company at the Theatre Royal.

## LIVERPOOL.

At the fifth concert of the Philharmonic Society on January 18, the full orchestra was dispensed with, and as an instrumental alternative Schubert's Octet in F major, Op. 166, was performed after many years' silence. On this occasion Mr. Arthur Catterall, as leader, was associated with other fine players in Mr. J. S. Bridge (2nd violin), Mr. F. S. Park (viola), Mr. H. Hutton (cello), Mr. A. Stott (double-bass), Mr. E. Mills (clarinet), Mr. A. L. Camden (bassoon), and Mr. A. Gagg (horn). The extreme length of the gracious music was mitigated by the division of the work into two sections separated by the interval, an arrangement specially agreeable to the wind-instrument players. The perfect ensemble of the playing left nothing to be desired in this direction, and the music in its spontaneity and cheerful prolixity took one in spirit back to less strenuous and more spacious days. As a revival, the performance was a happy idea, especially when so much chamber-music is a sealed book.

Miss Adela Verne played delightfully in Schumann's 'Papillons,' and also in Debussy's 'La Cathédrale engloutie,' music of widely divergent material which found in her a ready and expressive interpreter. A tenor singer, M. Mischa Léon, again found favour here. He was heard in a wide range of artistically-sung songs which included two Chansons Polonaises (Chopin), 'Snow' (Lie), 'A toi' (Bemberg), and 'Uncle Rome' (Homer). Mr. Walter Bridson was an able accompanist. The Choir contributed several expressively-sung part-songs, which included Stanford's idyllic, 'The Blue Bird' and two part-songs, 'Infant Joy' and 'To Sylvia,' by Dr. A. W. Pollitt, who conducted the singers he so ably trains. Dr. Pollitt in these settings of Blake and Ben Jonson has quite caught the spirit of the quaint words. In both instances the music moves in suggestive harmonies and vocal parts of a type appreciated by chorals.

The forthcoming performance of 'The Dream of Gerontius,' which the composer himself will conduct, on March 15, will no doubt find the fine choir well prepared. Dr. Pollitt was also largely concerned with the success of the choral items which took the place of the usual chamber music at the concert of the Rodewald Society on January 27. Under his direction a small choir of picked singers was heard in Bach's cantata 'God's time is the best,' followed by Elizabethan madrigals including Morley's 'My bonny lass' and 'Nolo

Mortem,' Byrd's 'Lullaby,' and Gibbons's 'The Silver Swan.' The golden age when England was really a musical nation, and all gentle folk were able to sing their parts in a glee or madrigal, will never return. We may at least be permitted to hope that such a choral evening may be of more frequent occurrence. In the programme Brahms's lugubrious 'Three Serious Songs' might well have been omitted. The singer was Mr. W. H. Cross, a baritone of considerable vocal gifts.

The choral resources of a great centre like Liverpool, which require some special occasion or dominating personality to weld them together, were evidenced by the superb male-voice choir—two hundred strong—which assembled at the call of the Masonic brotherhood to take part in the Masonic Musical Festival held on January 23, 24, 25, and 26, in the Philharmonic Hall in aid of the British Red Cross and Freemasons' War Hospital. An orchestra conducted by Mr. Ingram, with a great array of well-known soloists from the H. B. Phillips, Carl Rosa, and Beecham Opera Companies also gave distinction to the programmes, but to those who revel in choral splendours nothing was more thrilling than the singing of the powerful and finely blending male-voice choir, in whose ranks were to be found leading local singers doing laudable service in an undistinguished way. Conducted by Mr. J. T. Jones—of local male-voice choir fame—it was a delight to hear this great array of trained throats singing de Rille's 'Martyrs of the Arena,' Cooke's 'Strike the Lyre,' Sullivan's 'The long day closes,' Adam's 'Comrades' Song of Hope,' and the 'Song of the Jolly Roger' (Cavendish). When the younger men return from the colours to supplement this notable collection of oldsters the idea is to form a permanent choir. What a vista of possibilities is thus opened up!

Pianoforte recitals are still the order of the day, and in Rushworth Hall and Crane Hall we have heard many good players and interesting programmes. Notable of course was the recital given by Moiseiwitsch in the Philharmonic Hall on February 1, when the great player exhibited his caring touch and exquisite sense of tonal proportion in pieces of the romantic and atmospheric order—notably in Ravel's extraordinary and epoch-marking 'Jeux d'eau,' of which a marvellous performance was given, as also of Debussy's 'La Cathédrale engloutie' and 'Minstrels.' His interpretation of the 'Appassionata' Sonata was too refined and restrained, and lacked strength of outlook and the sense of masterful force. It was not Beethoven playing *par excellence*. It was satisfactory to find Moiseiwitsch devoting his attention to British music in John Ireland's 'Rhapsody,' a characteristic example of this composer's individuality and modernity.

Schumann's pianoforte music receives increasing attention, and notable recent performances include the 'Papillons' by Miss Adela Verne, the 'Carnaval,' masterfully played by Mr. Joseph Greene, in Crane Hall, on January 29, and in the same locale on February 12, the 'Etudes Symphoniques' by Mr. Anderson Tyrer, another master-player whose sure fingers are governed by clear vision. As a composer Mr. Tyrer has something to say, and his Prelude and Scherzo, also the Phantasy Miniature, are extremely clever pieces in which the influences of modern harmonic idioms are not oppressively paramount. Mr. Tyrer is evidently an admirer of John Ireland, whose Rhapsody found in him an able and compelling interpreter. At this recital songs were well-sung by Miss Hilcra Cragg-James, accompanied by Mr. A. E. Workman.

Recitalists at the popular mid-day Wednesday functions in Rushworth Hall have included Lieut. T. P. Fielden, R.F.A., who played very well in Franck's Prelude, Choral, and Fugue, and in Scriabin's Etudes, Op. 42, Nos. 4, 5, and 8, and Sonata, No. 5, Op. 53. On January 29 the Tobin Trio gave a second performance by request of Eugène Goossens's 'Five Impressions of a Holiday,' which deepened favourable impressions of these clever and individual little pieces; and we were also indebted to Mr. John Tobin (pianoforte), Mr. John Lawson (violin), and Mr. Walter Hatton (cello) for a first performance of John Ireland's 'Phantasy Trio' in A minor, a work in one movement in which the melodic interest is specially well sustained.

A violin recital was given on February 5 by Mr. J. P. Sheridan, and on February 12 Miss Gladys Scollick appeared as solo pianist with Mr. Austin Carnegie as vocalist.

The highly-successful revival of Barrie's 'The Little Minister' was interesting also on account of the well-chosen incidental music, which included Sir A. C. Mackenzie's delightful Overture, the 'Keltic Suite' by J. H. Foulds, and the 'Idylle Ecossaise' by Saint-Saëns, in which the excellent little orchestra, directed by Mr. Joseph Smith, added to the enjoyment of musical playgoers.

The local members of the Music Teachers' Association assembled in Rushworth Hall on January 25 to hear a thoughtful address on 'Music in Education' by Prof. E. T. Campagnac, of Liverpool University; and on February 15 Dr. Eaglefield Hull addressed them on 'British music: old and new,' a stimulating subject which was ably handled.

#### MANCHESTER AND DISTRICT.

Manchester has been swept along on the full flood of opera enthusiasm—seats unobtainable; standing room exhausted; members of the company reduced to finding refuge on the stairs of the circle. Such has been the daily (on Thursdays and on Saturdays twice daily) experience for seven and a half weeks. Whether it was 'Trovatore' or 'Coq d'Or,' 'Tristan' or 'Samson,' the whole place has been gripped as in a vice. One's café waitress announces quite casually, 'I'm going to "Valkyrie" to-morrow'; shop-girls and clerks in train or tram are overheard discussing—not pantomime or the 'Southern Maid' (in which José Collins has been singing since before Christmas), but grand opera at the Queen's Theatre. Of course all this absorbing zest for opera has reacted favourably on the players and singers. Only at Blackpool last summer, where everybody was clearly feeling the tonic effects of a month's seaside change, have these people performed, nay, lived their parts, with such gusto. Twice one member of the Company has been stopped in the streets by complete strangers, and with transparent sincerity thanked for the delights of the previous evening. Opera has entered into the life of the community in a very real sense when simple folk, quite unaffected by any prevalent rage for theatrical celebrities, will break through their habitual reserve in this way, and one may well believe that such recognition, even more than many 'curtains' and thunders of applause, sends the artist on his or her way rejoicing.

Sir Thomas Beecham has not conducted at all, so that success cannot be attributed to the magnetic influence of any one conductor. Messrs Percy Pitt, Goossens, *fière et fils*, and Wynn Reeves have borne the brunt of the conducting, while Mr. Julius Harrison has been present on three or four occasions. The local choral contingent has been under the efficient control of Mr. Arthur Lomas. The season has witnessed two productions for the first time by the Beecham Company—'Manon Lescaut' and 'Falstaff,' and in both the workers behind the stage have merited as much recognition as those on or beneath the stage—too often they are apt to be overlooked amid the glamour of fine acting, singing, or playing. Equal expression of appreciation is also due to the artist in control of the lighting.

A very general commentary on the season now ended is that in practically all parts the dramatic feeling has been more than ever before spontaneous. In such widely contrasted operas as 'The Bo'sun's Mate,' 'Tosca,' 'Valkyrie,' 'Coq d'Or,' 'Othello,' the principals always seemed in my judgment to get right inside the skin of their several parts. A year or two back these were rather put on or off as a garment might be. This complete identification with the rôle has naturally produced greater intensity of lyrical effect, besides giving some people's imagination a higher degree of satisfaction where acting, rather than musical effect, was the more appreciated. The three performances of 'Coq d'Or' witnessed a curious development of impressions. All one's preconceived notions went by the board. There were no standards of previous experience available. We were too far away to appreciate any subtleties of Russian political satire in the plot or story. The stage action was as grotesque as any current extravaganza, or more so; the scenery, colour, and costumes prolonged the note first sounded in 'Boris' and 'Ivan the Terrible.' Not even in those wonderful schemes of colour was there anything quite comparable to the rich pavilioned splendour of this second Act. The orchestration had the same exotic, luxuriant quality; the audience

sipped this new wine, too hesitant to quaff it joyfully. But they came again, and there appeared to be a greater relish. They became more as little children in their attitude to the fairy story—imagination was more vividly stirred; the orchestra soon acquired greater abandon, and this enhanced freedom of handling spread to the stage. By the time of the third performance we were all ready to drink a bumper of 'vin Rimsky-Korsakov.' There is quite a Kubla Khan-ish quality about this opera's second Act, and when Queen Shemhakin begins to sing, one's mind flies at once to 'the damsel with the dulcimer.' One may well wonder whether this kind of thing will ever be really assimilated and become as much part of our musical experience's stock-in-trade as, say, Wagner, Puccini, or Verdi. The adaptability of the Beecham cast can rarely have been so severely tested, but there were no misfits, and Mr. Percy Pitt's conducting seemed to acquire a new power. He was the first to conduct 'Scheherazade' at Manchester years ago, and a predilection for subjects of this type has been exemplified in his own orchestral work. In this work he seemed to have lost entirely the tendency of a too inelastic rhythm which has sometimes dimmed one's enjoyment.

A considered judgment would probably place Mullings's Othello on a higher plane than his Tristan. One is not so sure that Miss Brola's Desdemona is sufficiently frail to serve as the perfect foil to Othello's jealous rage. As the fierce wintry blasts sweep down the Lakeland heights into the vale below, the trees bow to its fury, save a sturdy oak or sentinel fir-tree. I recall Miss Mignon Nevada's Desdemona as swaying and falling like some silver-birch on the hillside, but Miss Brola's braved the storm of Othello's mad rage as do the oak and the fir in the height of the gale. The former conception seemed to me the truer one. Austin's Iago and Scarpia, along with Brola's Tosca in the portrait gallery of the Beecham Opera, have all the distinctive characteristics which mark the Orpen portraits in that branch of contemporary art.

No more striking indication of the gradually maturing quality of the Beecham operatic art is likely to be found than in the revival of Ethel Smyth's 'The Bo'sun's Mate.' There is a surety about it now—Ranald, Heather, Rosina Buckman, the tipsy sailors' chorus—all these and more are to the life, never over-stressed, and the comedy never degenerates into farce. Of the production of 'Falstaff' I cannot write, as the management could not place the customary facilities at my disposal.

Under Dr. Keighley's guidance the Manchester Vocal Society is carrying a stage further the practice inaugurated under its late conductor, Mr. Herbert Whittaker, of giving cantatas with orchestral accompaniment instead of with one or two pianofortes. Mr. Whittaker confined his efforts to a string band. The new conductor is trying a small complete orchestra; it may be hoped that the higher expense will not prove an obstacle to its continuance. On February 12 Hubert Bath's 'Shon Maclean' and the conductor's choral ballad 'March, March, Eltrick and Teviotdale' had the benefit of this orchestral assistance. Better results will probably be obtained with added experience in such association.

Late in January the Children's Concert Society had a first-rate display of dancing organized by Miss Madge Atkinson and assisted by a small band conducted by Mr. E. Isaacs and led by Mr. Rawdon Briggs. Bach's B minor Suite was the vehicle for displaying the spirits of Dancing, Music, Poetry, &c. What a beautiful way of learning Bach! Lucky youngsters, who took part and listened!

#### NORWICH.

On Thursday, February 13, the third and fourth of the present series of Philharmonic concerts took place in St. Andrew's Hall, and proved a success in every way. At the afternoon concert many people were unable to gain admission to the Hall, so great was the demand for places. The programme included Beethoven's second Symphony and Rachmaninov's Concerto No. 2, in C, for pianoforte and orchestra, the soloist being Miss Myra Hess, who gave a splendid reading of the work and was again and again recalled. She was most ably supported by the orchestra. The vocalist was Miss Olive Sturges, who was most successful with Ambroise Thomas's 'Je suis

Titania,' which she sang with orchestra, and a group of songs with pianoforte accompaniment. The programme for the evening concert included Elgar's 'The Spirit of England,' admirably sung by the Norwich Choral Society, with Miss Sturges as soloist. In order that those who were unable to gain admittance to the afternoon concert might hear the Rachmaninov Concerto, as also for the benefit of the soldiers and their funds, for which object the concert was given, Miss Myra Hess most kindly stayed for this concert, and received an ovation. Dr. Frank Bates conducted, and is to be congratulated on a great success.

#### SHEFFIELD AND DISTRICT.

The fifth of the Sheffield Subscription Concerts was notable for the convincing and characteristic playing of Mr. Moiseiwitsch in a programme which opened with Chopin's Sonata in B flat minor. This was played with all the nicely poised minature of expression which the brilliant young Russian pianist cultivates, plus aspects of tenderness which are coming more and more into his interpretations. The Funeral March has rarely been given a more deeply felt, moving reading, nor has the *Scherzo*, with its exquisite middle section, been more idealised, even by Pachmann himself. John Ireland's Rhapsody was less successful. Re-hearings of this undeniably clever work lead to the impression that from one point about midway through, cleverness displaces inspiration. Mr. Moiseiwitsch was again at his clearest and best in Brahms's Capriccio in B minor, and at his most phenomenal in the same master's Paganini Variations—a mixed set compiled from both books. Balakirev's 'Islamey' Fantasia and some picture-pieces by Palmgren and Debussy completed a model programme. Miss Carrie Tubb gave her familiar highly-emotionalised performance of Verdi's 'Salce' ('Othello'), besides singing with her wonted versatility songs by Harty, Annie Miller ('Tears' and 'In a London Park'), and Stanford's 'Cuttin' Rushes.' Miss Ethel Robinson was an ideal accompanist.

The afternoon concerts of the Misses Foxon, now transferred to Fridays, have furnished a few performances of outstanding interest. Brahms's Sonata in D minor for violin and pianoforte was played with surprising insight and sincerity by two young musicians—Miss Zoë Addy and Miss Helen Guest—who later were joined by Mr. Maurice Taylor in Tchaikovsky's familiar Trio in A minor. Brahms's 'Liebeslieder' Waltzes—sung by Misses Parker Machon and Ena Roberts, and Messrs. Markham and Platts—were made piquant and sufficiently contrasted in mood, despite an ensemble that lacked correct balance. A gifted singer was discovered in Mr. Joseph Markham, who sang with marked intelligence in Brewer's Elizabethan Songs.

At the third concert Sterndale Bennett's Trio, Op. 26, and John Ireland's Phantasy Trio in A minor, were fluently and expressively played by Miss Minnie Wilson and Messrs. Allan and Collin Smith.

Mr. John Dunn and Mr. Anderson Tyrer gave a successful violin and pianoforte recital, playing among other things two movements from Elgar's Violin Concerto. Mr. Dunn's vivid tone and the element of dash and picturesqueness in his style made his treatment of the solo part full of interest. Mr. Tyrer played strongly and with insight in Ireland's Rhapsody and a group of Debussy pieces.

#### YORKSHIRE.

##### LEEDS.

Just now the Choral Societies are, after the customary Christmas 'Messiah' performances, preparing for a new attack, and I hear that their forces are being materially strengthened by soldiers who are returning home, but in the meantime I find only one choral concert of any importance to chronicle, at Scarborough—of which more anon. At Leeds the chief concerts of the month have been two of the Saturday Orchestral series, which seem to have really secured favour with all classes, judging by the crowded and enthusiastic audiences that fill the Town Hall. Nothing, I may say, augurs better for the future of music than the fact that the best orchestral music—necessarily to a great extent of a familiar character—is proving really popular with a Saturday night audience. On January 25 Beethoven's seventh Symphony was played under the direction of

Mr. Hamilton Harty, who realised well its abundant vigour and rhythmical energy. Miss Kathleen Frise Smith was the soloist in MacDowell's D minor Pianoforte Concerto, which was a novelty to Leeds, though it has been heard at the Summer concerts in the neighbouring town of Harrogate. She played brilliantly, and Miss Kathleen Moorhouse, an accomplished young violoncellist, played Max Bruch's 'Kol Nidrei' with great charm of tone and style. The first set of Dvorák's 'Slavonic Dances,' and the 'Hebrides' and 'Tannhäuser' Overtures, were also included in a programme which may be taken as a fair sample of the series, save in one respect, for both the soloists on this occasion were local musicians, and it was the more satisfactory to find a programme attractive that did not depend upon a 'star' to make it popular. At the concert on February 15 Mr. Julian Clifford was the conductor and Mr. Ivor Foster the vocalist, the programme including Tchaikovsky's E minor Symphony, Rimsky-Korsakov's 'Capriccio Espagnol,' and Butterworth's 'Shropshire Lad' Rhapsody, each hearing of which intensifies one's regret at the premature death of a composer of such exceptional promise.

The Leeds Bohemian Concert on January 29 had, because of some misunderstanding, to migrate from its accustomed haunt at the Metropole Hotel to an ordinary concert-room, and lost some of its pleasant, intimate character in consequence. Mr. Alex. Cohen's quartet was heard in the second of the Rasoumovsky Quartets in E minor and Schumann's Quartet, by comparison with which Glazounov's 'Slavonic' Quartet (Op. 26) suffered, chiefly because it lacked variety of mood, for it is well-constructed and finely wrought, and it was particularly well played by the quartet party. Mr. Cohen resumed his very interesting 'Sonata Recitals' on February 7, when he and Mr. Anderson-Tyrer played Violin Sonatas by Beethoven (in F, Op. 24). Richard Strauss, and John Ireland (in A minor) with distinction. The mid-day recitals at Leeds University have been resumed. On January 21 Mr. Stanley Kaye, a youthful pianist from Sheffield, played the 'Appassionata Sonata' and pieces by Debussy, Scriabin, Rachmaninov, and others with remarkable freedom and facility of execution. On February 4 Miss Pardon and Mr. Levine (who is on the staff of the University) played Beethoven's Violin Sonata in F (Op. 24) and some solos, and on February 18 Mr. W. Hayle gave an interesting vocal recital, with Mr. L. Hartley as pianist. An interesting lecture on 'British Chamber Music from Elizabethan Times' was given by Dr. W. H. Frere, who is a recognised authority on music of a still earlier date, on January 21. One imagined that for some centuries 'Chamber music in England' would be almost as rare as 'snakes in Ireland,' but the lecturer and Mr. F. H. Fulford, whose family quartet party, with Mr. W. Walker as pianist, gave the illustrations, had managed to unearth some interesting examples—or exceptions, as one might say—from even the 18th century. Still it was not till we got to the Andante from Stanford's Pianoforte Quintet that we came to the blossoming of this late fruit.

##### OTHER TOWNS.

Tchaikovsky's 'Romeo and Juliet,' Glazounov's 'Slavonic Festival,' and the 'Finlandia' of Sibelius, formed an interesting series of pieces in the programme of the Bradford Permanent Orchestra's Concert on January 18, which Mr. Julian Clifford conducted. One could not help feeling, however, that in spite of its antiquated form Haydn's Violoncello Concerto in D gave more profound satisfaction, in that it attains its comparatively modest aim more completely. It had the advantage of a very refined and artistic soloist in Miss Kathleen Moorhouse, whose name has already appeared above. At the Subscription Concert on February 7 Mr. Felix Salmond and Miss Ida Bellerby gave a singularly finished performance of Beethoven's Violoncello Sonata in A minor. Miss Bellerby is a young West Riding pianist, who has profited greatly by Miss Fanny Davies's instruction, and she gave a most artistic interpretation of Busoni's transcription of Bach's Chaconne, which is really more satisfying in this version than in its original form, for after all the violin can interpret contrapuntal music only in a sketchy fashion. Two of the Bradford Free Chamber Concerts which Mr. S. Midgley runs with such help have taken place during the past month. On January 27 Sinding's Violin Sonata 'in the old style' was coupled with two



similar works by native composers—Walford Davies's D minor Sonata and J. B. McEwen's 'Little Sonata,' both charming and unpretentious compositions. Mr. Edgar Drake and Miss Nellie Chapman were the players, and some pleasing vocal trios were sung by Miss Cockcroft, Miss May Midgley, and Miss Dorothy Parkinson. On February 10 three other modern Violin Sonatas were played by Mr. Hugo Lenearts, a Belgian violinist, and Mr. Midgley—Pierné in D minor, Grieg in F, and César Franck's fine work. Miss Patti Clayton was the vocalist.

The Scarborough Philharmonic Society, which Dr. Ely has raised to a degree of choral efficiency hitherto seldom if ever realised in the town, has been 'going slow' during war-time, but managed to give two unfamiliar native works at its concert on February 6. Hubert Bath's 'Wake of O'Connor' is a work which demands much nicely and variety of expression, and it was sung with excellent finish, the soloists—Miss Rhoades, Miss Cragg James, Messrs. Brearley and Hayle, contributing towards the excellent ensemble. Mr. Bensley Ghent, a dexterous violinist, played several solos. At Hull, Mr. Janssen's Subscription Concert season came to a close on January 25, when both the instrumentalists relied on Bach for their principal solo pieces, Miss Dorothea Vincent playing d'Albert's transcription of the Prelude and Toccata in F, which makes a capital pianoforte piece, and Mr. John Dunn, though not at his best, giving the Prelude and Fugue in G minor for violin alone. Miss Ethel Peake, a soprano with a markedly dramatic manner, was the vocalist.

[The following fragment appears to be the title-page and preliminary draft of portions of a recently-published volume of reminiscences. The MS. was rescued from the author's dustbin. Knowing his liberal views in regard to etiquette and privacy, we think it unnecessary to ask his permission to publish the matter.]

#### 'NOTHING EXTENUATED.'

A BOOK OF REMINISCENCES,

BY GERALD LUMBERCAND.

'Do I mis-state? Very well, then, I mis-state.

(It really matters little,

For I can easily climb down in second and subsequent Editions.

Allons, then, Camarados!)

*Walt Whatman.*

Like every musician who is worth his salt, I have a deep-rooted antipathy to organists. They stand for all the things I am up against—asceticism, religiosity, narrowness of intellect, physical coldness, ordered habits—in a word, all that makes life intolerable to a man of spirit. It was therefore with no very pleasant anticipations that I set out one morning to interview Dr. Cecil Nodes, the organist of Much Hadham Cathedral. He greeted me with an oleaginous smile, and gave me a glutinous hand-grasp of the genuine church musician brand, which annoyed me vastly.

We had not talked long before it was clear to him that I regarded organists as quite outside the pale. He took me to task, reminding me that Bach, Purcell, Orlando Gibbons, Franck, Saint-Saëns, and a host of other not inconsiderable musicians had been organists. He gave me also a surprising list of clever native composers of to-day who hold, or have held, posts as parish church organists without becoming stodgy.

'The fact is, Lumbercand,' he said, wagging a fat admonitory finger at me, 'you and your would-be smart fellow-critics seem to think that all organists are sticks-in-the-mud, just as you figure all curates as milkops. The average properly-qualified organist has more ability in one hand and foot than most of you critics have in all your anatomy. And there are plenty of curates, who, so far from being milkops, could in vulgar parlance, "put it across" you without turning a hair. Yet you use the terms "organist" and "curate" in a disparaging way pretty much as you say a person or thing is "suburban" when you wish to be crushing. But, after all, there are only a handful of Londoners who don't live in the suburbs. Probably you yourself do not dwell in the heart of the city. I know some very brainy

folk who live at Tooting; there are very likely lots of other keen intellects in that pleasant suburb. But if you wish to "sit on" anything, you think the word "Tooting," followed by a sniff and a lift of the eyebrows, is scarifying. My dear fellow, it's simply conventional. Nothing in suburbia is so cheap and futile as the inexpensive satire you and such as you indulge in at its expense.'

I was bound to admit that this was true enough. I have relatives, who in spite of the fact that they live at Ball's Pond, and are regular church-goers, are really decent people, and by no means unintelligent. But as I pointed out to Dr. Nodes, we journalists have to study our market. The market which I supply demands that frequent and scathing reference should be made to Upper Tooting, Cricklewood, Ball's Pond, and the like, so I deliver the goods. Sometimes I provide a variation by referring to a country town, such as Bacup or High Wycombe. In moments of exceptional brilliance, I have even invented names for country towns. Thus I remember scoring heavily with 'Bluzzerby-on-Stream.' But if invention flags, I neither wait nor worry. My motto is, 'when in doubt, say Tooting.' And I say it. Often.

My interview with Dr. Nodes was only a qualified success. I must admit that the old gentleman discovered an unexpected vein of good sense, and his opinions on music were at least two centuries ahead of what I had expected. As a matter of fact, I don't mind confessing that he was able to tell even me a thing or two about the more modern developments of the art. When the interview was published, I found that I had somehow omitted this side of our talk. Nodes took it absurdly ill, and wrote complimenting me on 'a truly remarkable talent for misrepresentation.' On the whole, he is a capital old fellow, and I have really nothing against him but his profession.

Edgar Buffle I have met only once. Strictly speaking, we hardly met. I stood behind him in a queue at Gower Street Station booking-office one foggy day. He seemed to be in a vile temper, and I remember there was a dispute with the booking-clerk about the change—or was it a bad half-crown? . . . He strode angrily away before I could introduce myself, but in his slightly rounded and expostulating shoulders (a few stitches had gone from the seam of the left, I observed), I knew him for the aloof and lonely soul that cries out with such piercing expression in his music. Like most men of his stamp, he is a tremendous egoist and a monumental poser. A friend of my Ball's Pond uncle told me that he (the friend) had heard of a letter written by Buffle describing his emotions when putting on paper the closing bars of his symphonic-poem, 'Wails from Tophet.' My memory in such matters is unreliable, but I never allow a little haziness to hinder me from quotation. I have no doubt of there being a good sporting chance that the letter very probably ran pretty much as follows:

. . . 'Wails from Tophet' is finished! It is 3.29½ a.m.

I have worked several hours without break, and with no food but a cut from the joint and two veg. I must have put on paper many dozens—even thousands—of notes. But 'Wails from Tophet' is an accomplished fact. I am exalted, enthused, elated! I soar! I go now to the bath-room, to put my burning brow under the cooling, sobering tap. As I go I make comparisons between the composer of 'Wails from Tophet' and Beethoven, Wagner, and others, remembering, however (for my sense of fair play is keen, even before I reach the tap), that they did their best.

A great composer is Buffle, a very great composer. But you would never suspect it from his argumentative methods with a truculent Gower Street booking-clerk.

Although I object to cathedral cities because they are pervaded by Deans and such-like objectionable folk, I have pleasantest memories of musical festivals held in them. What a gathering of critics there used to be! Toover, Pettingell, Manktelow, Bundy, Ramsbotham, Burls, Mobbs, Baverstocke,—good fellows all, who enjoyed themselves vastly. As might be expected when so many wits met, there was much excellent jesting. Sometimes this took a practical shape at the expense of the good folk of the city.



I remember, as a typical instance, how Toover and Burls ('Buster' Burls, prince of good fellows! Where are you now? 'Where are the snows of yesterday?' or words to that effect), how Toover and Burls, I say, at Wereford, in 1909, ran a fine wire about a foot above the ground across the High Street one dark night. We were vastly entertained at the spectacle of the simple Werefordians coming to grief. There was a fat Canon, who, as he rose from biting the dust, showed himself brilliantly able to dispense with the services of a layman in the provision of appropriate remarks . . . And there was an obese old woman . . . with a basket of eggs . . . Eggs! . . .

In 1910 I was in London, slinging ink in all directions,—a paying game if you keep on slinging and are not too particular. In order that you may realise my versatility, I may mention—not vaingloriously, but as a fact that cannot fail to be of interest—that I was writing red-hot articles for 'The Red Flag,' and at the same time contributing closely reasoned leaders for a prominent Tory daily. Why not? Like the sword of the mercenary of old, my pen was for any body's hiring. I would have lampooned my Ball's Pond uncle with gusto for a consideration. The lampoon duly published, I would with equal gusto have written a crushing answer on behalf of my uncle—for another consideration. The world was, and is, my oyster: I opened it, and am still opening it, with my pen. This is journalism, a calling in which brains and screples are much less important than glibness. I am one large glib. Nor should a journalist be retiring or modest. I am not modest, and I have never yet retired.

Few, if any, journalists have known more than I of the Bohemian side of London life. Like Mercutio—or was it Falstaff?—I have heard the chimes at midnight. I have been—hush! tell it not in Tooting!—I have been to a night club! . . . More than once! . . . Well do I remember one riotous night when I and a half-dozen boon companions sat in the 'Golden Calf' from seven till well after ten o'clock. We had a bottle of Epernay, and sat at it till not a drop remained. As we went mellowly forth into the night, I collided with an entering customer who took it ill, and (not for the first time in my doggish life) I seemed likely to be in for a fight. My opponent was an immense fellow—six feet eight, and with a h-t like a leg of mutton—and I must confess that I viewed his proportions with diminishing ardour. By the time our friends had placed us, coatless, *vis-a-vis*, I noted that he, too, showed a want of enthusiasm. I forgot who suggested it, but in the upshot we submitted the dispute to arbitration, and putting on our coats, went back to the 'Calf' for 'another one.' It was after eleven when I left, and yet I strode down Coventry Street vastly elated and full of vim. Nothing came amiss to me in those heady days,—work, play, dissipation, fighting . . . I warmed both hands at the fire of life. Both hands? Aye, and feet as well. In fact, I basked, and glowed all over . . . Never was such a devil of a fellow!

Of the music critics mentioned above, perhaps the outstanding genius of a band of geniuses is Bundy, who has one of the finest and most quickly-functioning brains in Europe. His wit is positively scaring. Well do I remember his saying one day (with that little droop of an eyelid which always warned us that something good was coming): 'An organist is like a tenor—not a man, but a disease.' Then (like a flash from that lightning-functioning brain) he added, 'or rather he is a tenner, for just as it takes nine tailors to make a man, it takes ten organists. See it, Gerry?' he added, thrusting an eighteenpenny *flor de cabojos* between my lips—a quite unnecessary question, for with my inborn quickness I saw it almost at once, and was vastly amused. I remember too . . .

[But here, while we are still waiting for a record of something that matters, the manuscript breaks off.]

The Music Club are arranging to entertain Sir Frederick Bridge at a public dinner on April 1. Lord Ernle, the Minister of Agriculture, will take the chair.

## Musical Notes from Abroad.

### ROME.

#### PUCCHINI'S NEW TRILOGY.

On the evening of January 11, at the Costanzi Theatre, a crowded audience witnessed the first performance of three new one-Act pieces by Puccini, entitled respectively 'Il Tabarro' (The Cloak), 'Suor Angelica,' and 'Gianni Schicchi.' Although announced as a trilogy, performed consecutively, and published in the same volume, these works have no common nexus, not even that of time or place, unless maybe the author has desired to illustrate by three entirely distinct episodes drawn from three widely distant centuries the old adage that 'Human nature is always the same,' or, as the Italian proverb has it, 'Tutt' il mondo è un paese' (All the world is a village).

#### 'IL TABARRO.'

Puccini has scored an undoubted success in this opera. One of its most notable pages is the dance played by the organ-grinder in the early part of the work, in which the orchestra reproduces with farcical exactitude the dissonant waltz supposed to be played on the itinerant musician's instrument. The melodic design is based on two diverse tones, which proceed enharmonically in diminished octaves, the motive being entrusted to the flutes, with accompaniment of clarinets, and the effect is extremely realistic. It is interesting to note that the critics widely disagree as to whether Puccini has been happier in the treatment of the organ-grinder's waltz than Stravinsky in the same subject in his 'Petrouchka.' Probably, however, the solution is entirely subjective.

Another successful piece of incidental melody is the aria of the song seller; and the song 'For thee thy bread is earned in sweat' (*Il pane lo guadagni col sudore*) was followed with keen interest and roused considerable enthusiasm. From this point of the drama the public enthusiasm was evidently awakened, great appreciation being accorded the song of La Frugola, 'A tiny cottage is my dream' (*Ho sognato una casetta*).

This enthusiasm reached its culminating point in the duet between Luigi and Giorgetta, in which the anxiety and fear of the lovers, and the secrecy of their plotting, are admirably reproduced in the music. The long monologue of Michele did not evoke the same appreciation, owing to the fact that the greater part of the piece is written somewhat too low for the baritone; but this defect is redeemed in the last complet, in which the singer has ample opportunity to make full use of his powers. The musical interest fails again, however, after this point, and the tragedy works itself out to the accompaniment of a music sober and void of any particular interest.

#### 'SUOR ANGELICA.'

It must be confessed that the second work of the trilogy does not entirely answer to the expectations which had been aroused. The author's predilection for this production was well known, and the public had prepared itself (unconsciously perhaps) to assist at a representation in which Puccini had surpassed himself. This expectation was not realised, and consequently the barometer of public opinion fell a little too much—perhaps even below the level of just appreciation. Certainly the incidental character of much of the work unnecessarily prolongs the interest, and although the *mise en scène* was magnificent—with the Gothic cloister, the hidden voices of the nuns, the sound of the Angelus bell, &c.—it was precisely the insistence upon the presentation of the convent interior, with its consequent restriction of voices to soprano and contralto, which somewhat tired the audience. It is only with the arrival of the Princess that the music takes on a more vigorous character. The romance, 'Dead, my baby' (*Senza mamma bimbo, tu sei morto*), was awaited with that exaggerated expectation of which I have spoken, and if it did not succeed in realising this artificial ideal, the fault must be attributed more to the mistake made by those who had allowed themselves to form such anticipatory judgment than to any intrinsic lack of inventiveness; and certainly not to the superb interpretation of the prima-

donna. The *finale* of the operetta, with the vision of the Virgin, and the Latin hymn (accompanied by an internal orchestra of organ, pianoforte, drums, and bells), was a grand success both musically and dramatically. It is not to be doubted that 'Suor Angelica' will add another to the favourite works of Puccini amongst the public.

#### 'GIANNI SCHICCHI.'

Here there is no division of opinion. In this miniature opera-buffa Puccini has scored a pronounced and lasting success. The great quality which all long for in music is spontaneity, and particularly in operatic music—at least in Italy—this is the criterion by which it is judged. 'Gianni Schicchi' is a continuous fount of spontaneous melody: and scene upon scene is developed with an inspiration and geniality which were a cause for wonder even to the most confirmed of Puccini's admirers. 'Up till now,' one of them writes, 'we did not know Puccini as a comicist except in some isolated examples; 'Schicchi' was histrial of fire, and he has come out triumphant.' A more appreciative judgment was that overheard in the corridor of the theatre, in the remark made by one of the habitués of the Costanzi, 'So beautiful and so thoroughly Italian is "Schicchi," that were it of greater proportions it would undoubtedly take its place in music with "Falstaff" and the "Barbiere."' Amongst the scenes particularly worthy of record, are the air of Lauretta, 'O mio babbino caro,' sung by Gianni's daughter, when she fears the loss of her lover, and the 'Adieu to Florence,' sung by Gianni as a solemn warning to the relatives.

As a matter of interest, I give the names of the principal singers on the above occasion: 'Il Tabarro'—Michele, Carlo Galeffi; Luigi, Di Giovanni; La Frugola, Matilde Sadun; Giorgetta, Maria Labi. 'Suor Angelica'—Gilda, Dalla Rizza. 'Gianni Schicchi'—Gianne, Carlo Galeffi; Lauretta, G. Dalla Rizza.

For the first time since the beginning of the War, the Royal box was occupied, the King and Queen with the Royal Family assisting at the representation. The author was present, though he did not direct the orchestra; but he was repeatedly and clamorously applauded, and received by the King in the Royal box.

#### TCHAIKOVSKY.

On January 21, under the patronage of Lady Rennell Rodd, the English Ambassador, the Philharmonic Society of Rome gave a concert in commemoration of the twenty-fifth anniversary of the death of the Russian master. Amongst his works performed on this occasion, a 'Romanza' and 'Theme with variations' for the pianoforte, 'Serena' and 'Scherzo' for violin, 'Chanson triste' for violoncello, and the Trio in A minor for pianoforte and violin, held the principal places.

#### THE AUGUSTEUM.

I have space to record only very briefly the doings at the Roman 'Queen's Hall.' The most interesting concerts have been those of January 5, when Tina Filippone-Siniscalchi, a young pianist of sixteen years, presented the following programme:

Concerto No. 14, in D minor, for pianoforte and orchestra *Mozart*  
Preludio, Aria and Finale, for pianoforte solo *César Franck*  
Concerto in B $\flat$  minor, for pianoforte and orchestra *Martucci*

On January 12 the director of the Accademia Sta. Cecilia presented a programme which, along with the fifth Symphony of Beethoven, included the 'Petrouchka' of Stravinsky, and the recently published 'Pagine di guerra' (War impressions) of Alfred Casella, the young composer of which something has recently been said in the *Musical Times*. This composition has for sub-title, 'Five musical films,' and later I hope to be able to give a description of the composition. For the present, I note that the work met with grave disapproval at its hearing at the Augusteum.

On January 26 Vittorio Gui directed a concert with the following programme:

Overture, 'Egmont' .. .. . *Beethoven*  
Fourth Symphony .. .. . *Schumann*  
Concerto in F major .. .. . *Handel*  
Impressioni dal Vero—I. .. .. . *Malipiero*

(See G. Jean-Aubrey's article in the *Musical Times*

for January.)

Concerto, 'Le Carneval de Paris' .. .. . *Scoedsen*

LEONARD PEYTON.

## Miscellaneous.

#### THE BRITISH MUSICAL SOCIETY.

On Wednesday, January 22, the Newcastle-on-Tyne committee of the above Society was constituted. It comprises a representative local body of amateur and professional opinion, and it was decided to strengthen the position of the Society by inviting members from all the chief musical societies in the district to co-operate. The chief aims of the committee will be propaganda on the subject of British music, past and present, by means of lectures, recitals, &c., particularly drawing attention to native works which are being produced by local bodies, and to interesting music which has not yet been heard in the district. Mr. W. Deans Forster was elected chairman of committee, and Miss Annie Lawton, Music Studios, Claremont Buildings, Barras Bridge, Newcastle-on-Tyne, secretary and treasurer. The meeting was followed by a public lecture on 'Music in Ruhleben,' delivered by Mr. Edgar L. Bainton. Mr. Thomas F. Dunhill will lecture on 'The Music of Sir Hubert Parry' on March 8, and Dr. Eaglefield Hull on 'British Music' on March 26. Before the lecture, Mr. W. G. Whittaker, the local representative of the Society, explained the objects and needs of the new organization, and appealed for an active and numerous body of supporters.

Dr. W. H. Harris's 'The Hound of Heaven' received its first performance at Birmingham recently. We quote the following from Mr. Ernest Newman's sympathetic notice in the *Birmingham Daily Post*:

In his setting of 'The Hound of Heaven' Dr. Harris has done one strikingly new thing: he has phrased English poetry with the nicest ear for its rhythms, its varied footfalls, its changing cadences. The accuracy of the prosody is remarkable; it is not the least exaggeration to say that no other English work, for solo voice or for chorus, shows anything like the same combination of elasticity of musical phrasing and regard for the natural rhythm of the spoken line.

The Christmas Term number of the R.C.M. *Magazine* is full of interest for admirers of the late Sir Hubert Parry. It contains two admirable portraits, 'A Tribute' from Sir Charles Stanford, articles on 'Sir Hubert as Teacher,' by Dr. Walford Davies, 'The Literary Work of Sir Hubert Parry,' by Mr. J. Fuller Maitland, 'Parry at Play,' by Dr. C. H. Lloyd, 'The First President of the R.C.M. Union,' by Miss Marion M. Scott, 'Our Director,' by a Present Pupil, 'The Funeral of Sir Hubert Parry,' by Mr. Herbert Howells, and 'How Sir Hubert worked,' by Miss Emily Daymond, who also writes an informing account of 'The Vision of Life.' The *Magazine* is deserving of a place on a musician's bookshelf.

Instrumental players (wind, string, and keyboard) who are frequently in difficulties in regard to turning the pages of their music, will be interested in the Empire Music Leaf-turner, an ingenious contrivance which we have tested, and found to do all that is claimed for it.

At a recent Court of the Musicians' Company, Dr. W. G. Alcock and Mr. Charles Macpherson were admitted to the Livery.

Hearty congratulations and good wishes to Sir Charles Santley, whose eighty-fifth birthday was on February 28.

## Answers to Correspondents.

EX-GUNLAYER.—Dr. Kennedy's 'Dictionary of Musical Terms' (Curwen, 1s.) gives the pronunciation of foreign words.

INQUISITOR.—Goetz's Sonata in G minor is published abroad: it may be obtained through Novello. Waddington's Suite for four hands is published by Stainer & Bell.

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